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cinema papers

NUMBER 110
JUNE 1996

Australia at Cannes

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FOCUS

The Quiet Room

Rolf de Heer is in Compétition at Cannes with his sixth feature, *The Quiet Room*. ANDREW L. URBAN talks to the writer-director about this "quiet film with a loud message", a striking and powerful look at the world through the eyes of a 7-year-old girl. PAGE 6

INSIGHTS

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inbits

NEWS, VIEWS, AND MORE NEWS, ETC

TROPFEST 1996

Jonathan Ogilvie, winner of the 1995 Tropfest with his short *This Film Is a Dog*, received a $5 000 investment from the New South Wales Film & Television Office to enable an upgrade to 35mm with Dolby sound.

The five minute film tells the story of Quinn Hubble, a dog who is going places. In the street-smart, short and lettuce sweet comedy of manners, the dog star goes to Cannes to make the deal of a lifetime. The short film was written, produced and directed by Ogilvie.

The footage was shot at the 1995 Cannes Film Festival, where an earlier short, *Despondent Divorcee*, screened in Compétition.

CALL FOR ENTRIES

The inaugural Open City Film Festival will take place in Newcastle, NSW, during August-September 1996. The Festival's focus will be new filmmakers, and it aims at exposing new local and national talent, providing an "alternative cinema" venue for Australian product and developing film writing, production and marketing in the Newcastle/Hunter region.

The Festival has called for entries in the categories Features (over 90 minutes), Documentary (any length), Shorts (under 15 minutes), Non Fiction (under 30 minutes) and Fiction (under 60 minutes). For further information, contact Robert Alcock, telephone (049) 21 63 82 or fax (049) 21 63 44.

Offer.

Terry (Aaron Pedersen) and Kate (Angie Milliken) Nick Parsons *Dead Heart*.

AUSTRALIAN FILMS AT THE BOX-OFFICE 1995

Australian films earned 4 percent ($20 million) of the national box-office in 1995. This marks a decrease of 6 percent on 1994's bouyant 10 percent ($46 million), reflecting the smaller number of features released theatrically in 1995 and mixed ding performances of those that were.

The only film to gross more than $2 mil on at the local box office in 1995 was *Babe* (Chi's Noonan) which by year's end had grossed $10.9 million locally. (*Babe* was fully financed by Universal Studios.) Second and third positions were held by *Muriel's Wedding* (P. J. Hogan, 1994) and *The Adventures of Priscilla Queen of the Desert* (Stephen Elliott, 1994) which added $1 636 341 and $1 501,383 to their 1994 grosses of $14 070 963 and $14 645 835 respectively.

Dad and Dave On Our Selection (George Whaley, 1995) held fourth position with a gross of $1 213 247 against *Hotel Sorrento's* (Richard Fraeki, 1995) $1 213 153.

The AFI Awards seem to have had little bearing on local box office performance in 1995. *Angel Baby* (Michael Rymer, 1995) despite its swag of seven Awards, including Best Film and Best Achievement in Direction, ended the year with a domestic gross of $995 581. *Babe* was not entered in last year's Awards, while of the remaining two top-fivers (*Muriel* and *Priscilla* participated in the 1994 Awards). *Dad and Dave On Our Selection* won a single award for Original Music and *Hotel Sorrento* won for Supporting Actor and Screenplay Adapted from Another Source.

THANKS

Cinema Papers would like to thank Sue Mansy, Director, Marketing, Australian Film Commission, for her kind assistance on this issue.

CLARIFICATION RE *LOVE AND OTHER CATASTROPHES*

The following fax was received on 4 April 1996.

> DEAR SIR/MADAM,
> Re: Listing of *Love and Other Catastrophes* [sic]
> We would like to request that the listing for the above production be amended to reflect the attached listing ASAP. *Cinema Papers* [was] never supplied with information regarding the above film and [has] continuously listed the film with incorrect information. In the event that you are unable to update the list herein th[e]n we request that you remove any reference to this film.
> If you have any queries please do not hesitate to contact our office.
> Regards
> Stavros Efthymiou
> Producer

> THE EDITOR REPLIES.
> 1. *Cinema Papers* twice requested of Stavros Efthymiou in person that he fill in an "Introduction" form to ensure accuracy of listing. On both occasions he declined without explanation.
> 2. *Cinema Papers* had no opinion but to list the film, otherwise the magazine would be open to criticism for ignoring a film in production. It chose to carry only the title of the film and a director(s) credit.
> 3. Efthymiou's claim that the information is wrong and not supplied by him is puzzling.
> (i) Yes, *Cinema Papers* was in error by suggesting the film was also known as *True Love and Chaos*. But this was corrected with apology six months ago (issue no. 107, p. 4), after the film's editor advised *Cinema Papers*, at Efthymiou's request.
> (ii) Efthymiou's "attached listing" (see page 23) credits Emma Kate Croghan as the sole director of the film. *Cinema Papers'* "Introduction", however, has stated that Croghan and Efthymiou co-directed the film, because that is precisely what Efthymiou told *Cinema Papers'* Assistant Editor. Efthymiou not only said, "We sort of both directed it", but when asked, "So, you like co-directed it?", replied, "Yeah, co-directed." Croghan was within earshot at the time.
> (iii) *Cinema Papers* published the co-director information for seven months without any complaint from either Efthymiou or Croghan.

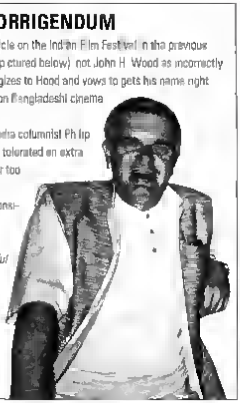
CORRIGENDUM

The true writer of the article on the Indian Film Festival in the previous issue is John W. Hood (pictured below), not John H. Wood as incorrectly given. *Cinema Papers* apologizes to Hood and vows to get his name right when publishing his article on Bangladeshi cinema in the next issue.

Apologies also to New Media columnist Philip Dutchak, who has gracefully tolerated an extra letter in his Christian name for far too long.

The dyslexic gremlin responsible for both the above also informs *Cinema Papers* that the director of *The Wonderful Horrible Life of Leni Riefenstahl* is not Xxxxx Xxxxxxx, as claimed in the Eidetic Eight, but Ray Müller.

The production designer of *Shine* is Vick Nishes, not Sally Campbell.



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Action Man Chan

Hong Kong superstar Jackie Chan is in Melbourne to shoot *Mr Nice Guy* with director Sammo Hung. Last year, Chan was in *First Strike* (formerly *The Story of CIA*), which was shot at Falls Creek and in Brisbane. MICHAEL KITSON went to the *Mr Nice Guy* press conference to meet the charismatic action man.

Originally, your new film was set in New York, your character was a chef and we thought there'd be a lot of karate fights. What's the story now?

How did you know that? Where did you get a script? Don't I have one?! I'd love to know what's going on. Even we don't know. Every morning I arrive on set, I can hear Edward Tang, the writer, in his caravan going, and writing the script for me now.

The story is about a nice guy who gets betrayed by his best friend, who is a corrupt cop, and he must, in a way, with three beautiful women, [illegible] all save the [illegible] kids.

I didn't want to be a policeman again. I've already been a cop [illegible]. I thought a chef would be a really good person for stunts. We thought we'd do something different.

Why Australia?

Everybody is helpful. It's not like Hong Kong, where the government is always trying to stop us. We have [illegible] in the world. When we want to have an explosion in the Hawken [illegible] in Hong Kong, it's very difficult. It's a very big explosion, the whole floor. We can't get permits. So we can't tell anyone. We set up really quietly. On the cue, I'm saying, "You should have told them! They'll arrest me!" So everybody is very [low-key] and then we blow up the floor. It's all right, because they [illegible]. They keep [illegible] and then let him go. It's okay and we got the explosion. In the [illegible].

We want to have an explosion in Brisbane's Chinatown. It's all different. They say, "Okay." The fire brigade comes, the police come, everybody comes. We [Jackie performs the explosion] and everybody goes, "Ahh!" Thank you very much. Wow! That's very important to me. I like to make the audience go, "Wow."

Why Melbourne?

Now it's really very worried [illegible]. Also, we have to shoot a very long horse and carriage chase sequence. In New York, we can only shoot in Central Park, but it's not big enough. In Melbourne, we can shoot all [illegible] in old Lygon Street, Southgate, everywhere.

Are there more plans for Australia?

Yes. Late this year we're planning my next movie, a Western. [illegible]. We'll shoot in Australia.

You've been hit by a helicopter, broken every bone in your body and almost died several times. Why do you do it?

I love making movies. Making movies is like my hobby.

If making movies is your hobby, what's your proper job?

[Laughs.] I love to be with [illegible] interested people [illegible]. I'm joking. [He makes expansive hand movements to somebody.]

You know, it's like everybody is doing everything and then the director [illegible]. Everybody stops, all attention is focused and there is silence. Then the [camera operator] says, "Different lens!" Everybody runs [illegible] to make the movie. [illegible] I like that!

***Rumble in the Bronx* (Stanley Tong, 1995) opened on 1,500 screens across the U.S. in February. It seems Jackie Chan has finally cracked it in the U.S. How does that feel?**

In one week, they've brought all my big promotions [illegible]. For 15 years I've been trying to break into the American market. And until last year I feel that I have failed, but it all changed so suddenly and overnight. In one week, Columbia rings me, Warner Brothers rings me, Miramax rings me. They all want me. And, you know, it makes me very angry! All these people are going to kill me. For 15 years I've been making a name for myself. I always [illegible] with Golden Harvest. It makes me very [illegible]. Miramax buys *Crime Story* (Kirk Wong, 1993), *Drunken Master II* (Lau Kar-Leung and Jackie Chan, 1994), *Police Story* (Jackie Chan, 1985), they buy *First Strike* (Stanley Tong, 1996) and *Nice Guy*; they want it as soon as possible. All in one year they're going to release those movies. It's my [illegible] work all in one year. It's going [illegible]. It's all just junk [illegible]. It's [illegible].

The Asian market is very important to me — more important than America.

What does 1997 hold for you?

[illegible] environment, it's the same. We work hard. China's opening [illegible] good [illegible]. It's going to be all right. Maybe we should [illegible] in China [illegible] would have to ride bicycles. But it's all right, they let us have cars. [Laughs.]

Australia [illegible] my year. They say, "Jackie, you've got to stay in Australia for one year." "Oh no, one year is too long!" They say, "How about six months?" "Oh no," I say, "six months is too long." So I don't have [illegible] anymore! But it's all right. The Ambassador rings me up and says, "Jackie, anytime you need a visa, anytime — you just call me!"

Jackie left the press conference to fly to Canberra to attend his mother's eightieth birthday at the family home.

the quiet ro

Rolf de Heer INTERVIEWED BY Andrew L. Urban

The Girl (Chloe Ferguson) from Rolf's *The Quiet Room*.

The Quiet Room is a quiet film with a loud message

Adults have long tended to treat children as inferior thinking and feeling beings, forgetting the complexity of their own emotions and thoughts when they were young

Writer-director Rolf de Heer hasn't forgotten and has made a powerful statement about the rights – indeed, the sanctity – of children, and how adults must learn to better treat and respond with them

The Quiet Room is an extreme domestic situation seen through the eyes of a seven-year-old (Chloe Ferguson). The Girl doesn't speak much through the film, as a protest against her parents' breaking-up, but she reveals her thoughts in a striking voice-over narration which mixes childishness and emotional sophistication

How would you describe the message of the film?

Hell, I've never actually thought about its message. I'll have to think about that one.

Does the film have personal relevance?

Relevance to my life? Well, I have children and in that sense, it does. But it is not my life.

It is not a catharsis or something that happened to you?

No, no, no.

Rephrasing the question. Could you to describe the story as you first outlined it in your head?

What I was interested in was a seven-year-old's perception of adulthood. As I had to give it some sort of structural format, it seemed to me that a marriage breakdown was the thing to do it through. There is a dynamic, there is conflict, there are all sorts of possibilities. But where I began was with a seven year old's perception of adulthood.

Why did you want to view adulthood through a child's eyes?

I've been interested in kids and the way lies for a long time – since I was four. It has always seemed to me that adults tend to underestimate the way kids think. Kids will jump from one way of seeing to another as if it were a self fulfilling prophecy. If you want them to be this way, they will be. They move easily between being quite sophisticated and a little the way they view things, and then quite childlike.

I also like working with kids and this particular film, because of the way it was done, in that there was a window of opportunity in which to make it, I needed something that I could write well but quickly. Because I have kids of my own, I had readily accessible to me a whole amount of information.

How did you approach writing for a seven year old? Did you listen to your own children?

Yes. At one point when I was writing, it was the school holidays. I would talk to my kids, particularly my seven year-old. I would have sessions with them trying to explore what they thought and how they felt, all the time remembering how I used to think when I was a kid.

Not only is there a mix of sophistication and childlikeness in The Girl – there is vulnerability and strength. Did that come naturally or was that something you consciously tried to get across?

It came naturally. Most kids have an extraordinary strength. You come across cases of kids who don't have the best time of life, but who adapt so quickly and find their own protective mechanisms so well, on the whole.

You said there was a "window of opportunity" for you to do this film

Yes. It was a slightly complex situation. I had finished *Epsilon* and it had been bought by Miramax. Part of that contract was a substantial sum of money to do further work on the film if I so desired, and I did.

However, the process between an initial sales contract and the first release of money is very time consuming, particularly when you're dealing with substantial American companies. They kept

being delays in the money coming. We had a crew standing by and time that could be well used. If we hadn't done anything, it would have ended up being a wasted section of my life. So, we decided to make a film

Did you write it as you went?

We went into pre production well before I had finished the script I actually finished it about a week and a half before the shoot started But I kept going and storyboarded the whole thing It was quite rigidly structured and organized.

Completely opposite to *Epsilon*

Yes, in that sense

***Epsilon* was a very physically and otherwise demanding project Was *The Quiet Room* much easier?**

Yes, in that it took a lot less time, and in that the conditions were much more controlled. It was a profoundly different way of making a film than *Epsilon*. That was hard but rewarding This was hard in a different way, but equally rewarding

The crucial rôle of the seven-year-old in *The Quiet Room* is played by Chloe Ferguson Did you have her in mind when you were writing?

I find that almost any kid can act It never occurred to me that it would be a problem. I did know Chloe, but that was not an issue for me

Had she done any acting before?

Almost none

How did you direct her on camera and off for the narration?

The on-set stuff was a rapid learning curve as to how best to work with her The two adult actors [Celine O Leary and Paul Blackwell] were profoundly influential.

In casting, I had in mind that their job would be harder than normal because it was as much to do with supporting a seven year old, who would be trying to do something that most seven year olds don't normally get to do, as it was with doing their own rôles. That worked pretty well

Ferguson is required to do quite the opposite of what most child actors are asked to do she is asked to not act. So much of the film is minimalist observation of her as we watch her face and she is narrating her thoughts. Is that even harder to do than action and dialogue?

Actually, it was easier, once we understood how to work this stuff. I mean, a seven year-old's attention and energy spans are necessarily less We learnt quite

The Girl and The Mother (Celine O'Leary), *The Quiet Room*.

The Girl, *The Quiet Room*.

quickly that Chloe would tire after so much time You either had to stop or you scheduled If I d not had a storyboard, the film would have not been as good as it is We could schedule shot for shot If there was a scene where she is bright and joyful, we would always do that in the morning. If there was a scene where she is unhappy or tired, we always did that in the afternoon Some scenes she would want to understand what was going on other scenes didn t particularly interest her, and it was just, "Tell me what to do and I'll do it."

There was no one thing that any of us did to make it happen in that way Each day was different and each day different things came to bear The two adult actors were just fantastic. If they weren t doing shots themselves, they were helping keep her interested in life, not so much even the process of filmmaking

Was there a difference in the number of takes you had to do to get a shot?

No It was an extraordinarily low ratio, and by far the lowest I've ever done on any film

Was that because of Ferguson or because of the storyboarding?

Because of the budget, the storyboarding and her, but initially the budget But she proved to be up to it

Ferguson cries very convincingly which is something most child actors can t do. Did she in fact cry? Was she upset?

[*Laughs.*] Oh, what do I want to say in situations like this?

It was a question of using what was happening, but being very careful about it. The ethics and the morality of all this stuff were absolutely foremost in our minds – all of us on the crew and the other cast

Filming *The Quiet Room*

What happened in one particular scene is that she knew she was meant to be upset, if not necessarily to cry She got upset because she didn't think she could get upset. I was then left with the question of "What do I do now?" She wanted very much to do it right but I gave her the option of, "Okay, let's stop and do something else But the possibility is that we can go ahead and do it now because you are upset I know you re not upset about what you're meant to be upset about, but you're upset about the fact that you can t get upset. So, do you want to do it?" And it was 'Yes."

Isn't this method acting?

[*Laughs.*] In a way it is – yes, in a way it is.

***The Quiet Room* is a powerful reminder to adults about how deeply they can affect children in a situation like a marriage break-up Was there a point when the emotional journey affected the cast and crew?**

I was quite close to it, having just written the script and feeling fairly easy with it It was an enjoyable

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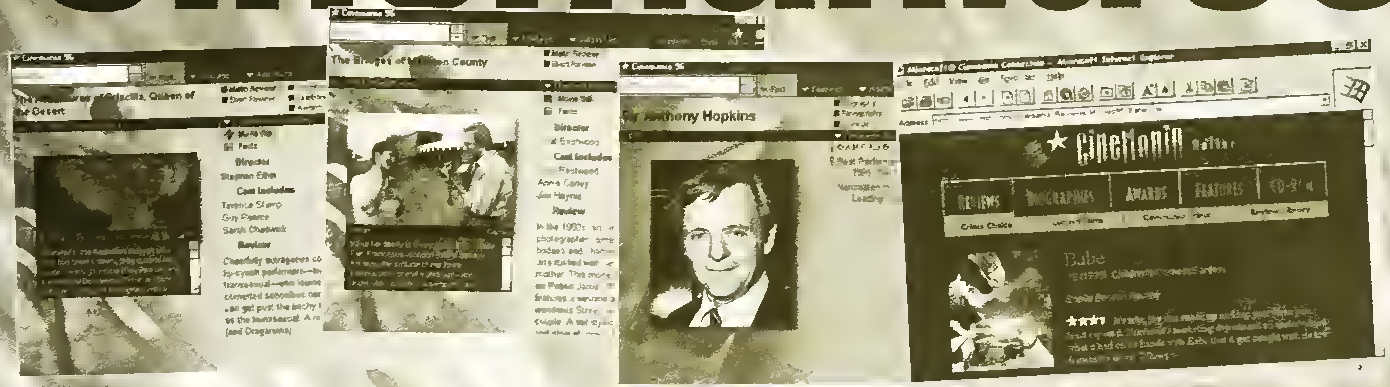

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process and dealt with philosophies I had been thinking about for a very long time

For the two adult actors, however, it was quite confronting In the case of one of the leads, it profoundly affected the way life has been seen from that point

With the crew, there were times where they suddenly understood things about themselves and about others that they hadn't actually thought about before It was a small and very supporting crew, a crew who thought a lot about what they did

When you discussed the film with your DOP Tony Clark what terms did you use to describe the way you wanted it to look?

The most important issue of how to make the film look was the colour of the room. That took quite a bit of doing I think we repainted the room twice because it wasn't right From there, we found everything else

Was it always blue?

No I tend to let people get on with exploring their own areas The art department and Tony took it and looked at colours But in the end, just before shooting, I kept thinking, "No, it's not right, it's just not right " So I said, "Look, paint it blue ... Try this one " They did, which was a scary, radical thing to do But pretty quickly we got used to it.

What was the original colour?

I can't even remember — sort of whitey-pink, or yellow It was a much more conventional colour.

What the tests were showing was there was insufficient differentiation between the background and the main characters. It also seemed a little ordinary, a little too strongly rooted in conventional suburbia to make us think about our own lives in a different way I want people to think about it on a purely emotional level, relating to each other, rather than, "What did I have for breakfast this morning?" The original colour was a bit "What did I have for breakfast this morning?"

The film is about very ordinary things that happen in many households all over the world I had to be very careful for it not to become what I call "kitchen-sink drama" So, I had this card pinned on the wall – I always work with cards It had a quote from someone to a magazine I'd read before I started to write. "In the Greek tragedies, no one ever knows what the gods had for breakfast "

I kept that card there when I was writing, when I was storyboarding, and it was there when we were thinking about what colour to paint the room. That is why the colour is what it is.

That quote also impacts in the way that you portray the parents They are never seen doing anything particularly mundane or householdish Their positioning is always dramatic and confrontational or appeasing and loving. Did you write it like that?

Yes. If ever I was in doubt, I would look at that card and think, "Does this apply to that or doesn't it?" If it doesn't, then fine, if it does, then get rid of it Don't think about the idea any further, don't get taken in that direction

It also impacts on the choice of the rooms you shoot in You should avoid the kitchen, for example, because the temptation will always be to do some business that is mundane

The first shot of the film is silent, with a little childish riddle coming out of the silence Did that idea occur chronologically when you were writing?

It is always an evolution I have been collecting odd rhymes ever since my kids started to use them, I thought they could be useful and interesting. I don't want to make films that don't entertain people in some way, and I felt that was an element I could introduce there which could be quite funny

I don't know when the opening came to me in the writing process, because I don't write chronologically, I structure the whole thing, and then I virtually write all over the place before I begin to chronologically work through it

But, I saw it one day and I thought "That is it, that's what I want!" And when we shot it, it was remarkably like the way I wanted it

When you were writing the script, was there things you wanted to do to affect the audience?

I guess my primary concern as a parent, and also as a person, and maybe even as a filmmaker, is the way kids are treated In a sense, *Bad Boy Bubby* is about childhood It's a comprehensively different film, but some of its concerns are the same It has to do with the sanctity of childhood. When I see a kid getting yanked along in the supermarket, and yelled at and abused, I get really upset.

When dealing with children, one ought, more than at any other time, think about their perspective and not one's own It is very easy to think of one's own perspective rather than theirs. As you said at the beginning, "How much do we affect kids?", whether it be through a marriage breakdown or not. For me, it is much more than that The marriage breakdown was something I decided to use as a mechanism. The film is not for me about a marriage breakdown at all It is how we affect our kids Most parents know it in one way or another, but sometimes they don't take enough notice of it

So you have explained what the message is, after all!

[*Laughs*]

To what extent does a film in which you have these fairly personal issues discussed become a source of satisfaction, as in, "There I've said it"?

The personal aspect of it doesn't come into it at all

The Father (Paul Blackwell) and The Mother, *The Quiet Room*

For me, it is just a question of the film and how it works in its own terms

Okay, this one is in some ways personal So be it But that is not a source of satisfaction for me

I ask the question because you said you'd had these concerns since you were four

I say four because that is the earliest time I can remember thinking about things in a way that is more than just how a kid is seen as behaving.

We were going to move, and I remember sitting on a swing in the playground thinking about this long and hard, and what it meant. I understood that I may never see these kids again, the people that I knew well I remember thinking that I should remember that when I'm older – like 10 years' older – because adults don't think children feel like that.

E P S I L O N

Once *The Quiet Room* was finished, did you go back to *Epsilon*?

Yes. It was the luckiest of processes how all this stuff happened. The day after we finished shooting *The Quiet Room*, the *Epsilon* money arrived So, we put *The Quiet Room* on the shelf for a month

The fact that I had shot an entire other film in between gave me a perspective on *Epsilon* that I couldn't otherwise have had *Epsilon* was such a difficult and personally-demanding film that to get that perspective was just fantastic

The changes in it are more than any of us expected Although it is fundamentally the same film, it plays quite differently I liked the original version very much, but I like this one more because it somehow achieves what it sets out to do a little better It is also easier for an audience to go with, although that remains to be seen because we still don't have a print of it yet

Was this all done in the edit suite, or did you shoot more material?

The contract with Miramax was very generous It gave us the capacity to go out and shoot more, which we did. The rest of it was done in the editing room

But, in a sense, the shooting of more material and the editing wasn't so much what changed it. It was more a conceptual layer layered over the top The film is now told as a story in the future, 40 or 50 years hence, so that the present is the past. It starts in the future and it talks about what happened 40 or 50 years ago Its context is quite different, and for me it works quite well. I like it a lot.

Fat Ming (Anthony Wong)

FLOATIN

Chris Berry talks to Macau

Asked to name favourite directors Macau born Hong Kong director Clara Law plays along. "It's always been two" she says without hesitation. "They are Yasujiro Ozu and Andrei Tarkovsky What I love is that they present a world which [illegible] passionate"

[illegible]ssion is the quality Law aims to bring to the family at the centre of her newly completed first Australian feature, *Floating Life* The Chan family is divided between Sydney, Hong Kong and Germany Elder sister Yen (Annette Shun Wah) has married a German and moved there. Second sister Bing (Annie Yip) is in Sydney The film begins when she is joined by Mum (Cecilia Li) and Pa Chan (Edwin Pang) together with younger brothers Chau (Toby Chan) and Yne (Toby Wong) Eldest brother Kar Ming (Anthony Wong) stays behind in Hong Kong. Each copes with the challenge of displacement in different ways. Not all are appealing, but Law has set out to make them all understandable

"This story is something that I absolutely, totally believe in" she insists, seeing the film as the culmination of a career long fascination

> I have been exploring my heritage, and rootlessness as the modern human condition, since I went to England more than ten years ago to study and felt so alienated in a totally Western culture

Indeed, Law's first film, *The Other Half and the Other Half* (1988), is a comedy about Hong Kong couples separated by migration Other films have included the passionate drama, *Farewell, China* (1990), made in the wake of the Tiananmen Massacre and focusing on the tragic fate of a mainland woman in New York

If *Floating Life* is a personal breakthrough for Law in the exploration of these themes, it also makes a significant claim in Australian culture By way of comparison, the U S. has had writers like Maxine Hong Kingston and Amy Tan and filmmakers like Christine Choi and Wayne Wang for many years But Chinese Australian culture has yet to find similar wide acceptance *Floating Life* is the latest attempt to make that breakthrough

Even braver it is also one of Australia's rare foreign language features, being shot mostly in Cantonese

Nonetheless, Law is confident the film will appeal to Australian audiences Her largely Australian crew on *Floating Life* has responded promisingly Law

> First, they seem to find out more about the Chinese way and Chinese culture But next is the family thing. They can see themselves or their parents or their siblings or their friends in it. And that's what I want, so it's not just about the Chinese

For Law, immigration and dislocation is a metaphor for the larger question of finding one's place in life

> I think heritage is important because it puts you in place It reminds you that you are part of history You are not the beginning or the end. You are just a process

> In the past few years, I have begun to see that I am and will be in these two cultures all my life and so there is no need to reject either of them It is not a matter of embracing one or the other; it is a matter of embracing both I feel very at ease with both now

Not all the characters in *Floating Life* have arrived at the same equilibrium, however Law gives an example

> Bing tries to be totally Western, but actually she can't be because she isn't She came on her own to Australia, a very different environment from Hong Kong. She is in the suburbs and has to learn to live with nature, which is something she has never learnt. She is afraid of people and she is slowly building a wall around herself When her parents and her siblings move over to Australia, she tries to tell them that it is the way to live here. So she imprisons herself and her family But they do not hold a grudge against Bing, and when she finally has a crisis, it is Mum who helps her out

As well as feeling that migration and dislocation is a universal modern condition, Law also recognizes that it is a particularly resonant part of Hong Kong identity Indeed, the insecurity of feeling that you are from somewhere else, and always in someone else's territory, has led her in other interviews to compare being Hong Kong Chinese with being Jewish Law

> Pa and Mum Chan left China hoping that they would return, but they never did Bing and Yen move away from Hong Kong knowing that it is

Mum (Cecilia Li)

G LIFE

born CLARA LAW about her first feature in her new home

[illegible] Especially with [illegible] is that [illegible] that this is what in Hong Kong people feel [illegible] [illegible] *Autumn Moon* [illegible] *Temptation of a Monk* [illegible]

When Ellen [illegible] and I had [illegible] I wanted to make Hong Kong films, but I [illegible] wanted to make, and to make them [illegible] more bargaining power.

However, Law experienced [illegible] creative freedom [illegible] *Autumn Moon* was made in 1992 with Japanese money. Law:

This time, since it's a 50-minute home video for a series called 'Asian Heart', I was the same person to make its longest [illegible] I wasn't interested in the scenes or the home video, I was interested in this little bit of money. I proposed to make it into a feature, so they would get the home video for free, the rest of the world would have the right to take it [illegible] with any Hong Kong films. So producers are interested in selling the film to the film festivals because they are only interested in the local market, [illegible] I was thinking of an arthouse market and I tried to get that name. But I never [illegible] *Autumn Moon* [illegible] a good film.

The result was her Golden Leopard at Locarno [illegible] *Temptation of a Monk* [illegible] Japan [illegible] Hong Kong [illegible] *Autumn Moon* [illegible] Hong Kong [illegible]

At least [illegible] I was motivated by the fact that I had had to make a [illegible] film, I was reasoning [illegible] *Autumn Moon* [illegible]

The result was her the Golden Leopard at Locarno [illegible] *Temptation of a Monk* [illegible] Japan. So not surprisingly, Law has aimed to develop the style of *Autumn Moon* further in *Floating Life*.

It's still very visual and [illegible] but it has a different [illegible] opening and it's slightly warmer. I'd say it has a more [illegible] than *Autumn Moon*.

Floating Life competed [illegible] well with audiences at the 1995 Sydney and Melbourne film festivals, winning [illegible] from critics and the festival [illegible]. This is one of a combination of social and cancer factors that has brought Law to Australia. Whereas some of her characters in *Floating Life* seem to have difficulty adjusting, Law herself feels comfortable here.

I have studied in Australia and worked in New York, but I think I like [illegible] much better than the rest, because I think it is a very open [illegible]. It has a much younger spirit and it's multicultural. Of course, there are still lots of [illegible] difficulties, but at least there is an attempt in that direction.

Floating Life is Clara Law's [illegible] to contribute to that new Australian direction. ■

WRITER-DIRECTOR SHIRLEY BARRETT INTERV

LOVE SER

Dimity Hurley (Miranda Otto), Shirley Barrett's *Love Serenade*

KEN SHERRY (GEORGE SHEVTSOV) IS THE EX DRIVE TIME KING OF BRISBANE RADIO, TWICE DIVORCED AND DOWN ON HIS LUCK. HE IS NOW RUNNING A DECREPIT RADIO STATION IN THE TINY TOWN OF SUNRAY.

KEN HAS THE MISFORTUNE TO LIVE NEXT DOOR TO TWO SISTERS, DIMITY (MIRANDA OTTO) AND VICKY ANN HURLEY (REBECCA FRITH). WHEN KEN STARTS HIS RAMBLING SOLILOQUIES ON RADIO ABOUT LOVE AND HIS LIFE, INTERSPERSED WITH LOTS OF MOODY, SMOULDERING SONGS ABOUT LOVE AND ROMANCE, THE GIRLS IMMEDIATELY DEVELOP A HUGE CRUSH ON HIM, MAINLY OUT OF DESPERATION. AFTER ALL, THERE AREN'T MANY ELIGIBLE MEN LEFT IN SUNRAY.

SHIRLEY BARRETT directed the award winning short *Cherish* (1987) and has had a successful career in television on series such as *Heartbreak High*, *Police Rescue*, *Country Practice* and *Boys from the Bush*.

What came first: Barry White's song "Love Serenade" which is featured in the film, or the story?

Barry White definitely came first. I'm a big Barry White fan and "Love Serenade" was a major inspiration for me. It is a wonderful song and I think Barry's masterpiece.

"Love Serenade" is a moody, sinister seduction song. It starts with 'Take it off, baby, take it all off'. From there it becomes increasingly ominous and bizarre, and goes for about 7-8 minutes. Like most of Barry's great numbers.

I was so intrigued by the song I started to write a script about a sinister, unpleasant kind of love, a love that seemed romantic and beautiful on one level, but was actually something else underneath.

IEWED BY ANDREW L. URBAN

E N A D E

Is Ken's being a disc jockey connected to the Barry White songs?

In part, yes. All the songs in *Love Serenade* are favourites of mine. I used to sit around listening to them a lot, and they helped me get into the right mood to write.

One way of weaving them into the film was to give Ken the job of the lovely disc jockey at the radio station in this one-horse town.

What these songs have in common is that they create an atmosphere of yearning and desire and longing. Ken's playlist on Radio Shirley creates the sound track for the town. If you like All the people particularly the girls are totally sucked in by it. They spend long, languorous days listening to this harmful, sexy music *[laughs]*, and it has a tremendous effect.

In the film, there are elements which are constantly unpredictable. Is that something you set out to achieve?

I enjoyed it naturally. I didn't set out to be outrageous or even to develop the twists that occur. The characters just came to life for me in that way.

For example, I could never get Alberta the Chinese restaurateur to shut up. He would keep rambling on and on *[laughs]* and I had to do some really serious editing of the page.

Likewise with Ken. I was really inspired by the rambling monologues in Barry White's songs. They are very brooding and self-centred, which work brilliantly for Barry. Ken is a great imitator of Barry. He would love to be Barry *[laughs]*.

The two sisters are very different in some ways, but are quite similar in the end. The younger one, totally out of naivete, makes the first move, much against the older sister's desire. Why did it occur to you that way?

A lot of the inspiration came from my own pathetic girlish diaries, written when I was in my late teens and early twenties *[laughs]*, which were totally misguided about and in turn of romantic love. I suspect that many women, particularly young women, have a tendency to plant the most seeds and down I can a human in a very romantic light. I kind of enjoyed that about being a girl *[laughs]*, though I'm really very embarrassed when I read my own old diaries.

The girls are so misguided about love that they think Ken is a wonderful lover and man, and we're deep. They are convinced he is cool and sophisticated and smooth. But of course he is empty and shallow.

This is a story of a Mr Wrong.

Absolutely. Very, very early on, I had a few speeches early bad Mr Wrongs.

Anyone like Ken?

Yes, in fact I still receive the odd one off one of my early Mr Wrongs – not that I called them Mr Wrong. I don't want to give the wrong impression here. But I always heard the line, "Don't go getting too fond of me," which was said to me when I was really young by an older man. Ken says that to Diana, and she is really horrified, because, of course, it is too late. She is already totally smitten with him.

Ken is a kind of composite of every wrong man who has ever come into my life or my girlfriends' lives.

How long did the writing take?

I wrote it over about three years, breaking every now and then to do some directing work on television. That was a really good way to work and give me good breaks.

I did two drafts of the script before [producer] Jan [Chapman] came on. Then we did one final draft, rehearsing it a bit before we shot. The second draft was when the major changes came into it, out of desperation more than anything.

How would you describe making a first feature?

Having had some directing experience with television, I wasn't as daunted as I could have been. In fact, it was more glorious than I had expected, and great fun in being allowed to have the freedom that I had. It's not obviously, there are constraints as to whom you cast and how the final edit goes. The script is not even your's to start with.

I was very excited to have a chance to direct my own script and that probably crowded any kind of nerves.

Did you feel you've realized the script as it was written?

Yes, though to some extent it changed. I had my early plays of it in rehearsal recently, and it's a little wistful about some of the things which I had hoped would be quite transposed. In some other ways, though, it is beyond what I hoped for.

On the set, once you've gone, the cast and the crew on set just take off and goes its own course. You are still guiding it, but it's not going to be exactly what you perceived it to be.

Did you have your cast in mind when you wrote the script?

Only George Shevtsov as Ken. He had been in my show *Death*. He's a really musical actor with a lot of qualities you don't often see. He's capable of sinister monologues, a very powerful male voice, in a really wind-down manner, and I fancied him going.

George also has a really great face and a beautiful voice, which is why I chose him. I knew that George could do all of Ken's long monologues – not in a Barry White voice, but in his own great voice. It's very smooth.

I didn't have anyone in mind for Vicky Ann and Dimity. I met a lot of people and when I saw both Rebecca [Frith] and Miranda [Otto] for the first time I felt very strongly that they were the girls *[laughs]*. They both had a really good understanding of the scripts. They both really relished what they could do with it. They added much more than I could ever have dreamed of.

Rebecca gives Vicky Ann a pathetic, struggling attempt at dignity, which I find really endearing. Miranda is particularly inventive and a very gifted comic actress. I'm very proud of all my cast.

Is Sunlay a place you know?

It is a town called Rosinvale, in north-west Victoria, where my husband grew up. I've spent a lot of time there in the past 14 years.

Rosinvale has a kind of bleakness about it. It defies romantic sentiment towards it *[laughs]*. There are wonderful old buildings. It is not a thriving pastoral ideal, but is flat and scrubby, with prickles everywhere.

Early on I found Rosinvale quite hostile, because it wasn't what a city girl imagines the country to be like, but after a while it really grew on me. We spent a lot

of summers with nothing to do except climb the silos and look out over the landscape

I really wanted to write something that was set in a town like that, where the town s atmosphere would have an affect on the girls I wanted people to understand why the girls are so yearning for something else, where the town has such an oppressiveness about it

This film was made with a lot of women in key roles Was that a conscious decision?

No, it just happened Jan was really keen for me to meet [DOP] Mandy Walker, whom she had worked with before. Mandy and I hit off and knew we wanted to work together

Then, many other key players – the costume designer [Anna Borghesi], the editor [Denise Haratzis] and so forth – turned out to be women

Is *Love Serenade* a "women s film"?

[*Laughs*] I suspect it s a women's film Women can really relate to that situation of willingly giving yourself over to the mercy of someone like Ken [*laughs*] I don t know if men will see Ken the way women do. I suppose it is a girlish film, really

Do you believe Australian women filmmakers have a different language to male filmmakers?

I don t have a strong opinion about that From my time in television, I suspect that women directors are given slightly softer scripts to direct Men get the gung-ho action scripts, whereas the women get the ones involving children and domestic issues It is a subtle form of rôle assignment

I've always found it quite difficult to get to try action stuff I just don't get the opportunity

At the same time, I am writing another really girlie film, so I haven't actually sorted that out for myself!

JAN CHAPMAN
INTERVIEWED BY ANDREW L. URBAN

LOVE SERENADE is produced by Jan Chapman and is her first feature since the acclaimed *The Piano* (Jane Campion, 1993) Chapman also recently produced *Naked Stones of Men*, a six part series for the Australian Broadcasting Corporation.

How did you come across the *Love Serenade* script?

Shirley [Barrett] brought it to me. However, I was already very interested in her work. Jane Campion had told me about Shirley's short, *Cherish*, and said it was fantastic I then saw it and was very impressed, like Jane, with Shirley's sensibility She is an idiosyncratic writer-director with a very clear vision

There are not a lot of people who have the ability to come up with a story and then follow it through as a director; Shirley does.

While *Love Serenade* would have appeal to many producers as a piece of cinema, did you ever consider it in terms of its commercial prospects?

I have to say, Andrew, that I am not entirely like that While I'm obviously not unaware of commercial realities, the reason I take on a project is because it enraptures me It takes hold of my being and I *have* to make it

With *Love Serenade*, I did think I would not be unique in finding a story about female romanticism funny and interesting. The music, too, was an aspect

Dinity *Love Serenade*

"THERE ARE GOT A LOT OF PEOPLE WHO

Ken Sherry (George Shevtsov).

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STORY AND THEN FOLLOW IT THROUGH AS

Vicki Anne Honey (Rebecca Smith)

A DIRECTOR; SHIRLEY [BARRETT] DOES."

I thought would appeal to people It seemed to me the film could cross over from non mainstream to mainstream, if we handled it carefully

I can't do films unless I'm close to them emotionally Making films takes up your life for a couple of years, and sometimes for seven or eight years. If you don't like the project, or the people, it is pure hell

I'm much more tentative than I used to be about the projects and people I become involved with It takes me a while to feel sure that I'm going to have a good working relationship

Love Serenade was something that I felt could be quite special and unique

The film is called a "romantic comedy", but how would you describe it?

It's a subtle, dry, ironic kind of comedy, and also very affectionate One of the really good qualities about Shirley's humour is that she doesn't laugh at her characters She sympathizes with their weaknesses and their difficult characteristics.

Were there many difficult moments in putting the project together?

There are always difficult moments This was difficult in the sense that there were no stars. I made it absolutely clear to people I presented it to that we were not interested in casting for names It had to be cast for the truth of the characters, with people who may not be well known Also, of course, Shirley was a first time feature director

Although there was a lot of respect around for the script, it isn t easy comedy It isn't something everyone would immediately pick up on So, I have a lot of respect for Beyond, and the Australian Film Finance Corporation [FFC], for taking it up as they did

The FFC is such a gift to us all. I don t think we all know how lucky we are. Other countries know how lucky we are.

It continually strikes me that we couldn't make the kind of independent visions that we often do without the support of the FFC It is why our industry is so strong It means we can develop a cinema that is attractive to Europe as well as to America, but which is our own! Australia is the only place in the world that can do that. So, I feel very fortunate to be working with the FFC

Do you think it is going to stay that way?

I'll do everything I can to push for it staying that way I hope it does, because it would be very hard without the FFC

We have had considerable success now, a number of films have done very well financially I hope that would make it look, from a financial point of view, like a workable industry which should be supported by government.

Do people approach you often with projects?

Yes, they do I must say it is very unlikely for an unsolicited script to be something that I end up doing. It tends to be the case that I either start a project myself with a writer or a writer-director, or a writer director I know of approaches me and we start talking

Which is what happened here?

Yes I don t know what would have happened if I had received the script of *Love Serenade* out of the blue I could see how Shirley could do it because I had seen her direction of *Cherish* It was possible to understand *Love Serenade* as a complete film.

I get sent a lot of scripts and often I don't have time to read them, the things I'm doing take up all my time I feel sorry for people, because there might be many great scripts there. It just seems like there has to be more than that to attract one's attention, maybe you need to meet the person and feel some sort of rapport

What is your next project?

It s Tim Winton's book, *The Riders* It is a fantastic contemporary story about a youngish man whose wife fails to turn up, and he goes on this journey through Europe with his daughter, looking for the woman he loves.

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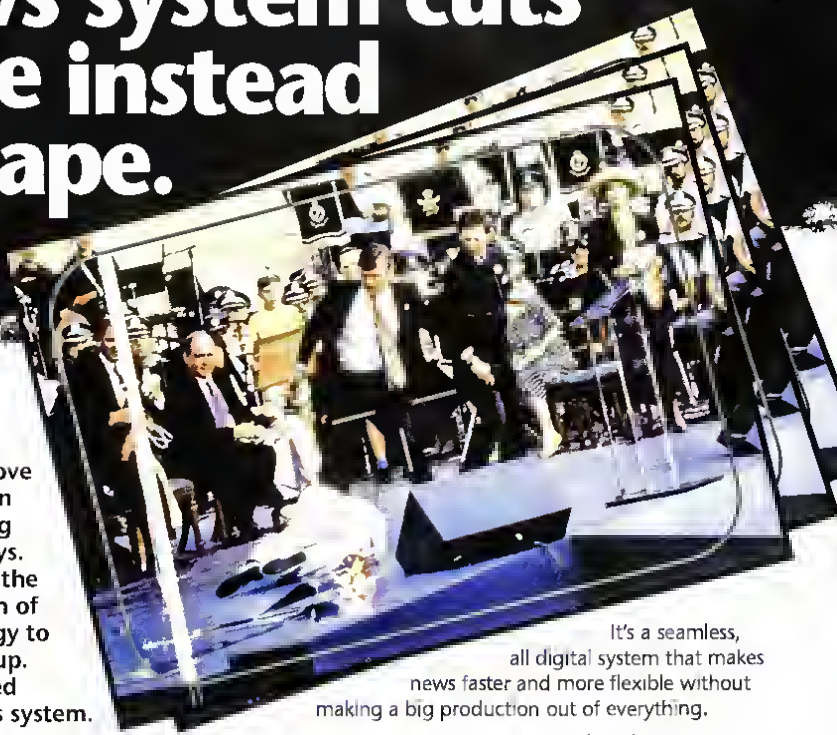

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Lawrence Johnston's *Life*

Lawrence Johnston's documentary **Eternity** was a major critical success of 1995 and **Life** is his much awaited first feature. It focuses on men dying of AIDS in a maximum-security prison. It is based on the play **Containment**, by John Brumpton who did the screen adaptation and plays the lead rôle of Des Johnston.

> I always wanted to make a film that was getting away from the realist prison genre that wasn't in black and white that wasn't about the system of the prison. It was about the characters their emotions and the relationships between them and people outside of the prison.
>
> John and I really wanted to take situations of the enclosure of men but we never wanted to make a message film if anything it is more about the frustrations of human nature in that environment and the way that human nature prevails.

In the film there are very strong sensual portraits of men's faces and bodies. Johnston:

> Beauty is so subjective but to me it can be found anywhere even from the roughest person male whatever. I wanted to give a certain amount of dignity to the men's lives through the way they were photographed and their screen time.
>
> The film to me is about men and women, and men and men. It is not a homosexual film even though there are gay characters in it.

Produced by Elisa Argenzio, **Life** was shot by Mandy Walker (**Return Home**, **Love Serenade**) and financed by the Australian Film Commission. It stars Brumpton, David Treddinnick, Robert Morgan and Belinda McLory.

[All quotes are extracted from a forthcoming interview with Lawrence Johnston by filmmaker John Hughes.]

After the success of *Hotel Sorrento* (1995), which was adapted from Hannie Rayson's hit play, writer-director Richard Franklin has again turned to a play for his second Australian film since returning from Hollywood. This time it is David Williamson's *Brilliant Lies*, a searing look at sexual harassment in the workplace, and how all those concerned play with the truth for their own ends.


Gia Carides and Gary Anthony LaPaglia in *David Williamson's Brilliant Lies*

In court, Susie looks toward Gary as Susie's right is her sister Katy (Zoë Carides) and her lawyer (Catherine Wilkin). Richard Franklin on *David Williamson's Brilliant Lies*

Franklin begins by describing what *David Williamson's Brilliant Lies* is about.

The story is of a woman, Susie [Gia Carides], who has been wrongfully dismissed after having been sexually harassed by her boss. As we begin, she has gone to the Equal Opportunity Commission, and she is contemplating an action against her boss. We discover very quickly that this is litigation with profit as the major motive, which immediately makes us suspect her motives.

She asks her sister, Katy [Zoë Carides], to corroborate her story. Katy is reluctant to do so because she has seen no evidence of the distress which Susie says she has been through.

This opens up a second story, about the family. Without giving too much away, there is a big skeleton in the family closet which involves the father, Brian [Ray Barrett].

These two stories interface in that they, to some degree, motivate Susie in her actions. The father and the boss, Gary [Anthony LaPaglia], are kind of one and the same character.

Like a lot of David's titles, it does not occur in the play. But it was David's copy line for the stage play: "In the '90s, you have to be lucky, rich or tell brilliant lies." We decided to incorporate it into the screenplay.

It turns out that every character – with the exception of the woman from the Equal Opportunity Commission, Marion [Catherine Wilkin] – is lying at one level or another. But it is more than lying, it is the notion that we all construct the truth, if indeed truth exists. And when we get into some kind of collision, we go back and reinvent what we think happened. We start to polarize. This is particularly true of things like bust-ups in relationships. Each character convinces him- or herself that he or she is in the right.

This seemed to me to be very cinematic. So, what I did was take one particular night in an office. Everything that happens between Gary and Susie we see several times in several different ways, in a very dislocated fashion. The audience is forced to put those things together and try to work out what really happened.

I think it holds an audience, based on our previews. I don't know when I've seen an audience sit more still, and that includes all the thrillers I've made!

In traditional films involving legal processes, there is usually an innocent or a minorly flawed character for whom one roots. *David Williamson's Brilliant Lies* is a much murkier world, with a less defined sense of good and evil. How did you approach that, given traditional Hollywood notions of following a sympathetic character on a journey?

That was what everyone said to me ahead of time: "Neither Susie nor Gary is sympathetic." But I took the view that when you go to see a prize fight, you don't have to like either character. You just have to establish, at a certain point, who might or might not be an underdog, and start to barrack for them. Or perhaps all you want is an outcome, you want one to beat the other.

Having said that, I am ignoring entirely the efforts that I went to to make Gary, the male, sympathetic, because in the original he isn't. (I didn't have to make Susie sympathetic, because in the original she is.) Not that Gary is a clear-cut villain, because nothing in David Williamson is clear-cut. "Murky" is a very good word. David is interested in the dark side of the human psyche, and that is not the traditional stuff of which 'high art' is made.

I hate cardboard villains. I always try to find

Richard Franklin interviewed by Scott Murray

WILLIAMSON'S LIANT LIES

positive things about my villains in the same way that I look for flaws in my heroes. In this case, it took a lot of work because Anthony's first instinct was to play Gary as a villain. He likes playing villains on film, he says they are very meaty. On stage, though, he likes to play more rounded characters.

On the second day of shooting, in the conciliation room, I rang David Williamson early in the morning. I said I was really worried that Anthony was playing the character as a villain. He replied, "Well, we never achieved a sympathetic Gary on stage. My concern was that he not be so unsympathetic that you asked yourself why Susie ever got involved with him in the first place?"

David then suggested something which was like manna from heaven for Anthony: the word "bewildered". I suggested to Anthony, "The code with which you are operating with women is probably the code that was taught to you by your mother, not by your father and not by men in locker rooms. Perhaps you are just bewildered." Once Anthony realized that his character felt he had done nothing wrong, except for the fact that his wife found out, he was able to play the part guiltlessly. That was a much more complex and interesting way to handle the character, though I guess it doesn't ultimately make him sympathetic.

From your screen testing the film, have you sensed how audiences are reacting to this perspective?

On this tricky subject, I refer you back to issue 95 of *Cinema Papers* [where Franklin writes trenchantly on the dangers of Hollywood-style screen testing]. From the limited testing of the type that I do, I have been astonished at the way audiences have been reacting. The sorts of comments I got back afterwards were that it made you realize how dishonestly male/female relationships are handled in most contemporary commercial films, and especially by television. To paraphrase David's *Emerald City*, I guess they haven't seen it fictionalized before. And I'll even include *Disclosure* in this equation, and the Mamet film, *Oleana*.

Director Richard Franklin during filming of Cathy Lee Barrett (who plays Sharon)

A family: Paul (Michael Veitch), Susie, Brian and Katy. David Williamson's *Brilliant Lies*.

Now, because they haven't seen it fictionalized before, they hadn't realized what a minefield it is that we are living in, especially in the workplace. I'm talking about what used to be called the "battle of the sexes", which is now more like a "gender war".

I set out with no burning desire to make a statement about gender politics, which scares the hell out of me. But I thought if I could convey this feat, it might involve an audience, and it has amazed me how effective the original play was. We have just added something to that. It has been an interesting, if difficult, journey.

Why difficult?

Difficult because the issues are so fraught. I had to confront them every time I gave a direction to a male or a female, every time I made a creative decision in the cutting room and skewed the argument one way or another.

In striking the balance, the relative talents and styles of the different actors are crucial. This is the basis of an ensemble piece.

It is and that is what I love about doing theatre. I've always been a camera oriented director, who either deliberately or inadvertently chose pieces like *Roadgames*, where I would have a single actor, or like *Link*, where I'd have a single actor (female) – I wasn't going to say actress! – a camera, and a situation. It is so exciting working with an ensemble. I've either had an epiphany in terms of working with actors, or the material has done it for me. I never get questions about motivation any more. [*Laughs.*] I was always tearing my hair out trying to answer before, because often with melodrama there isn't a good answer other than, "Well, you are going to be run over by a car in a minute, so just stand there."

Was it always your intention to film another play after *Hotel Sorrento*?

Yes. Indeed, at the moment I think I'll be filming a third play!

I had seen *Brilliant Lies* when we were in the early stages of *Hotel Sorrento*, and was particularly taken by the Ray Barrett character, Brian. That, in fact, led to Ray being cast as Wal in *Hotel Sorrento*.

p60

"I always try to find positive things about my villains in the same way that I look for flaws in my heroes."

Rai Cantos and Richard Franklin

CANNES 96

The following is a summary of the Australian films most likely to be flying the flag at Cannes in 1996, in either an official event or in tha Marchá.

Brett Guy Pearce) at. Tash (Chaulia Karvan). Dating the Enemy

Dating the Enemy

MEGAN SIMPSON HUBERMAN

Production company: Dating the Enemy Pty Ltd. *Australian distributor:* Total Film and TV. *International distributor:* Pandora Cinema (international). Developed with the assistance of the Australian Film Commission and New South Wales Film & Television Office. Produced with the assistance of the Australian Film Commission and the New South Wales Film & Television Office. *Gauge:* 35mm. *Screen ratio:* 1:1.85.

Producer: Sue Milliken. *Executive producers:* Phil Gerlach, Heather Ogilvie. *Scriptwriter:* Megan Simpson Huberman. *Director of photography:* Steve Arnold. *Production designer:* Tim Ferrier. *Costume designer:* Terry Ryan. *Editor:* Marcus D'Arcy. *Sound recordist:* Len Sullivan.

Cast: Chaulia Karvan (Tash), Guy Pearce (Brett), Lisa Hensley (Lisa Ofria), Matt Day (Rob), Pippa Grandison (Colette), Christopher Morsley (Paul), Heidi Lapaine (Christina), John Howard (David), Scott Lowe (Harrison).

Synopsis: A modern romantic comedy. Megan Simpson Huberman's first feature was *Alex* (non-theatrical, 1992) made under the name Megan Simpson. This is her second.

David Williamson's Brilliant Lies

RICHARD FRANKLIN

Production company: Bayside Pictures. *Australian distributor:* Roadshow. *International sales agent:* Beyond Films. Produced with the assistance of the Australian Film Commission. *Gauge:* 35mm. *Screen ratio:* 1:1.85.

Producers: Richard Franklin, Sue Farrelly. *Assistant producer:* Kim McKillop. *Scriptwriters:* Peter Fitzpatrick, Richard Franklin, based on the play by David Williamson. *Director of photography:* Geoff Burton. *Production designer:* Tracy Watt. *Costume designer:* Roger Kirk. *Editor:* David Pullbrook. *Composer:* Nerida Tyson-Chew. *Sound recordist:* Lloyd Carlick.

Cast: Gia Carides (Susie Connors), Anthony LaPaglia (Gary Fitzgerald), Zoë Carides (Katy Connors), Ray Barrett (Brian Connors), Catherine Wilkin (Marion), Neil Melville (Vince), Michael Veitch (Paul Connors).

[See interview with Richard Franklin, p.18.]

Dead Heart

NICK PARSONS

Production company: Dead Heart Productions. *Distribution company:* Roadshow. Developed with the assistance of the New South Wales Film & Television Office. Produced with the assistance of Australian Film Finance Corporation Ltd. *Gauge:* 35mm.

Producer: Bryan Brown. *Co-producer:* Helen Watts. *Scriptwriter:* Nick Parsons. Based on his play. *Director of photography:* James Bartle. *Production designer:* Brian Edmonds. *Costume designer:* Edie Kurzer. *Editor:* Henry Dangar. *Composer:* Steven Rae. *Sound recordist:* Phil Tipene.

Cast: Bryan Brown (Ray), Ernie Dingo (David), Angie Milliken (Kate), Aaron Pedersen (Tony), Gnamayerrnbe Waitaire (Poppy), Lewis Fitz-Gerald (Lee), Anne Tenney (Sarah), John Jarratt (Charlie), Lafe Charlton (Billy), Stanley Dyanawong (Tjulpu).

[See "Picture Preview", p.36.]

Flight of Life

CLARA LAW

Production company: Hibiscus Films. *Distribution company:* Footprint Films. Developed with the assistance of Film Victoria and the New South Wales Film & Television Office. Produced with the assistance of Australian Film Finance Corporation Ltd, New South Wales Film & Television Office and SBS Independent. *Gauge:* 35mm. *Screen ratio:* 1:1.85.

Producer: Bridget Ikin. *Associate producer:* Helen Lovelock. *Scriptwriters:* Eddie Ling-Ching Fong, Clara Law. *Director of photography:* Dion Beebe. *Production Designer:* Chung Man Yee. *Wardrobe supervisor:* Cordula Albrecht. *Editor:* Suresh Ayyar. *Composer:* Davood Tabrizi. *Sound recordist:* Mark Blackwell.

Cast: Annie Yip (Bing), Anthony Wong (Kar Ming), Annette Shun Wah (Yen), Cecilia Li (Mum), Edwin Pang (Pa), Toby Wong (Yue), Toby Chan (Chau), Bruce Poon (Cheong), Julian Pulvermacher (Michael), Claudette Chua (Mui Mui), Darren Yap (Lune).

[See article, p.10.]

Life

LAWRENCE JOHNSON

Production company: Rough Trade Pictures. *Budget:* $474,000. *Gauge:* Super 16.

Paul Cox's *Lust and Revenge*

CANNES 96

Producer: Elise Argaman. *Screenplay:* John Brumpton. Based on the play, *Entertainment* by John Brumpton. *Director of photography:* Mandy Walker. *Production designer:* Sarah Stollman. *Costume designer:* Louise McCarthy. *Editor:* Bill Murphy.
Cast: John Brumpton (Pest), David Tredinnick (Ruby).
[See "Picture Preview", p. 17.]

Love and Other Catastrophes

EMMA-KATE CROGHAN[1]
Alternative title: "Love Wise" (working). *Production company:* Screenball Pte Ltd. *International sales agent:* Beyond Films. *Post-production* with the financial assistance of the Australian Film Commission. *Gauge:* Super 16
Producer: Sharon Ethymiou. *Executive producer:* Bruno Charlesworth. *Co-executive producers:* Fred Bergman, Frank Cox. *Co-producers:* Helen Bandis, Yael Bergman. *Line producer:* Anastasia Sidiaris. *Scriptwriters:* Yael Bergman, Emma-Kate Croghan, with Helen Bandis. Based on a story by Sharon Ethymiou. *Director of photography:* Justin Brickle. *Production designer:* Lisa Collins. *Wardrobe:* Lisa Collins. *Editor:* Ken Sallows. *Sound recordist:* Martin Kerr.
Cast: Frances O'Connor, Matt Dyktynski, Matt Day, Rarina Mitchell, Alice Garner, Kim Gyngell, Susanne Dowling.
[See "Picture Preview", p. 48.]
[1] See "Confusion on *Love and Other Catastrophes*" in "Intro", p. 2.

Love Serenade

SHIRLEY BARRETT
Production company: Jan Chapman Productions. *Distribution company:* Beyond Films. Produced with the assistance of Australian Film Finance Corporation Limited, New South Wales Film & Television Office and Film Victoria. *Gauge:* 35mm.
Producer: Jan Chapman. *Scriptwriter:* Shirley Barrett. *Director of photography:* Mandy Walker. *Production designer:* Steven Jones-Evans. *Costume designer:* Anna Borghesi. *Editor:* Denise Haratzis. *Sound recordist:* Gary Wilkins.
Cast: Miranda Devi (Dimity Hurley), Rebecca Frith (Vicki-Ann Hurley), George Shevtsov (Ken Sherry), John Alansu (Albert).
[See article, p. 12.]

Lust and Revenge

PAUL COX
Production company: Illumination Films. Produced with financial assistance from Australian Film Finance Corporation Limited and South Australian Film Corporation. *Gauge:* 35mm.
Producer: Jane Ballantyne. Paul Cox. *Executive producer:* William T. Marshall. *Scriptwriters:* Paul Cox, John Clarke. *Director of photography:* Nino Martinetti. *Production designer:* Neil Angwin. *Editor:* John Scott.
Cast: Nicholas Hope, Claudia Karvan, Rosie Dobrowolska, Chris Haywood, Pamela Rabe, Victoria Eager.
Synopsis: An erotic satire of an heiress who, after a failed marriage and a corrupt family environment, decides to occupy her mind with artistic endeavours. She commissions her friend, an internationally-recognised sculptress, to create a work in the vein of Michaelangelo's *David*.
This is Paul Cox first feature since *The Nun and the Bandit* (non-theatrical, 1992) and *Exile* (non-theatrical, 1994).

Mr Reliable

NADIA TASS
Alternative title: "My Entire Life" (working). *Production company:* Hayes McElroy-Specific Films. *Australian distributor:* Polygram Filmed Entertainment. *International distributors:* Polygram Filmed Entertainment (UK, France, Spain, Benelux), Polygram Film International (rest of world). Produced with the financial assistance of Australian Film Finance Corporation. *Gauge:* 35mm.
Producers: Jim McElroy, Michael Hamlyn, Terry Hayes. *Line producer:* Dennis Kiely. *Scriptwriters:* Don Catchlove, Terry Hayes. *Director of photography:* David Parker. *Camera operator:* David Williamson. *Production designer:* Jon Dowling. *Costume designer:* Tess Schofield. *Editor:* Peter Carrodus. *Music supervisor:* Chris Gough. *Sound recordist:* John Schiefelbein.
Cast: Colin Friels (Wally McIlrish), Jacqueline McKenzie (Rumpi), Paul Sorvino, Frank Sinatra, Barry Otto.
Synopsis: Based on the true story of the experiences of Wally McIlrish, who, in 1968, achieved Australian and international notoriety as an author-hoaxy folk hero when he successfully claimed that a bizarre eight-day stay with his girlfriend, Beryl, in a house in a sleazy, seminal area on the fringes of Sydney.
This is Nadia Tass's fourth Australian feature, following *Malcolm* (1986), *Rikky and Pete* (1988) and *The Big Steal* (1990).

The Quiet Room

ROLF DE HEER
Production company: Vertigo Productions. Developed with the assistance of the South Australian Film Corporation. *Gauge:* 35mm. *Screen ratio:* 1:1.85.
Producers: Rolf de Heer, Giuseppe Pedersoli. *Co-producers:* Sharon Jackson, Fiona Paterson. *Executive producer:* Domenico Procacci. *Scriptwriter:* Rolf de Heer. *Director of photography:* Tony Clark. *Production designer:* Fiona Paterson. *Costume designer:* Beverley Freeman. *Editor:* Tania Nehme. *Composer:* Graham Tardif. *Sound recordist:* Peter D. Smith.
Cast: Chloe Ferguson, Celine O'Leary, Paul Blackwell, Phoebe Ferguson.
[See article, p. 6.]

Shine

SCOTT HICKS
Production company: Momentum Films. *Australian distributor:* Panna. *International distributor:* Pandora Cinema. Produced with the financial assistance of Australian Film Finance Corporation, Australian Film Commission, South Australian Film Corporation and Film Victoria. *Budget:* $8 million. *Gauge:* 35mm.
Producer: Jane Scott. *Scriptwriter:* Jan Sardi. *Director of photography:* Geoffrey Simpson. *Production designer:* Sally Campbell. *Costume designer:* Sally Campbell. *Editor:* Pip Karmel. *Musical director:* David Hirschfelder.
Cast: Geoffrey Rush (David Helfgott), Noah Taylor (Younger David), John Gielgud (Parkes), Lynn Redgrave (Gillian Helfgott), Armin Mueller-Stahl (David's Father).
Synopsis: After succumbing to the pleasure of his father's obsessive love and the fierce competition of the concert world as a child prodigy, David Helfgott makes a new beginning in London unsupported by his passion for music and the women he loves.
Already acclaimed at Sundance, Shine is Scott Hicks' third feature, following *Freedom* (1982) and *Sebastian and the Sparrow* (1989).

To Have and To Hold

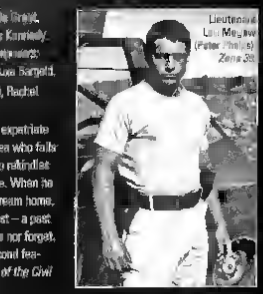
JOHN HILLCOAT
Alternative title: "The Small Man" (working). *Production company:* Small Man Productions. *Australian distributor:* Southern Star. Produced with the assistance of Australian Film Finance Corporation Limited. *Gauge:* 35mm.
Producer: Denise Patience. *Associate producer:* Robert Hudson. *Line producer:* Sally Ayre-Smith. *Scriptwriter:* Gene Conkie. *Director of photography:* Andrew de Groot. *Production designer:* Chris Kennedy. *Editor:* Stewart Young. *Composers:* Nick Cave, Mick Harvey, Blixa Bargeld.
Cast: Tcheky Karyo (Jack), Rachel Griffiths (Kate).
Synopsis: The story of an expatriate living in Papua New Guinea who falls in love with a woman who rekindles memories of his dead wife. When he takes her to his tropical dream home, she discovers he has a past – a past that he can neither forgive nor forget.
This is John Hillcoat's second feature following *Ghosts ... of the Civil Dead* (1988).
[See interview with director John Hillcoat in Cinema Papers, *no. 106, pp. 12-13, 17, and interview with actor Rachel Griffiths,* Cinema Papers, *no. 107, pp. 6-10, 32.]*

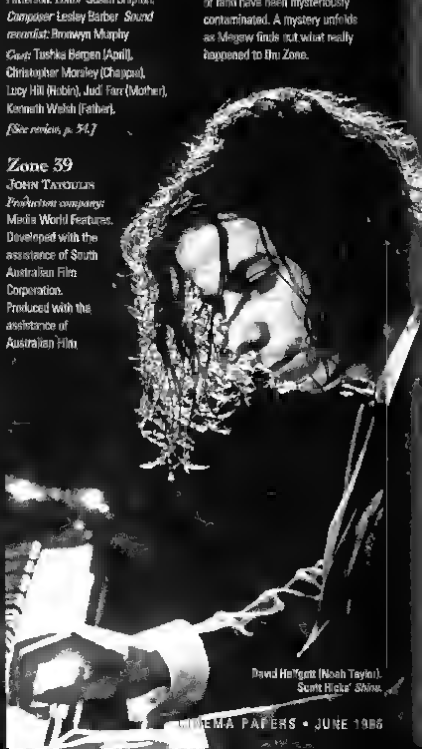
Turning April

GEOFFREY BENNETT
Alliance Communications presents with Australian Film Finance Corporation, Telefilm Canada and The Croton Film Development Corporation a Total Films/Alliance Communications production. *Location:* Sydney. *Gauge:* 35mm. 98 mins.
Producers: Lesli McCall, Heather Ogilvie. *Executive producers:* Phil Gerlach, Robert Lantos. *Co-producer:* John Winter. *Scriptwriter:* James W Nichol. *Director of photography:* Steve Arnold. *Production designer:* Michael Philips. *Costume designer:* Charmaine Patterson. *Editor:* Susan Shipton. *Composer:* Lesley Barber. *Sound recordist:* Bronwyn Murphy.
Cast: Tushka Bergen (April), Christopher Morsley (Chappie), Lucy Hill (Robin), Judi Farr (Mother), Kenneth Welsh (Father).
[See review, p. 34.]

Zone 39

JOHN TATOULIS
Production company: Media World Features. Developed with the assistance of South Australian Film Corporation. Produced with the assistance of Australian Film Finance Corporation Limited and Film Victoria. *Gauge:* 35mm.
Producer: John Tatoulis. *Co-producer:* Colin South. *Associate producer:* Peter Bain-Hogg. *Scriptwriter:* Deborah Parsons. *Director of photography:* Peter Zakharov. *Camera operator:* Harry Panagiotidis. *Production designers:* Phil Chambers, Stan Antoniades. *Costume designer:* Clare Griffin. *Editor:* Peter Burgess. *Composer:* Burkhard Dallwitz. *Sound recordist:* Jim Dunwoodie.
Cast: Peter Phelps (Lieutenant Leo Megaw), Carolyn Rock (Anna/Noven Anne), Brad Bygrave (Brian), Alex Manglett (Tito), Jeff Kovski (Peget).
Synopsis: *Zone 39* is a futuristic thriller. Lieutenant Megaw works for the Army (NTU) and is posted to the stark, barren salt-mines of Zone 39. There he discovers that large tracts of land have been mysteriously contaminated. A mystery unfolds as Megaw finds out what really happened to the Zone.


Lieutenant Leo Megaw (Peter Phelps) *Zone 39*


David Helfgott (Noah Taylor). Scott Hicks' *Shine*.

BEYOND FILMS
AT CANNES 1996

CANNES

LOVE SERENADE
Director: Shirley Barrett
Producer: Jan Chapman
Cast: Miranda Otto, Rebecca Frith, George Shevtsov

BRILLIANT LIES
Director: Richard Franklin
Producers: Richard Franklin, Sue Farrelly
Cast: Anthony LaPaglia, Dia Carides, Zoë Carides, Ray Barrett

LOVE AND OTHER CATASTROPHES
Director: Emma Kate Croghan
Producer: Stavros Efthymiou
Cast: Frances O'Connor, Alice Garner

ZONE 39
Director: John Tatoulis
Producers: Colin South, John Tatoulis
Cast: Peter Phelps, Catalya Beck

WHAT I HAVE WRITTEN
Director: John Hughes
Cast: Martin Jarabs, Gillian Jones, Jacek Koman, Angie Milliken

LILIAN'S STORY
Director: Jerzy Domaradzki
Cast: Toni Collette, Beth Crockwell and Barry Otto

NOT FOURTEEN AGAIN
Director: Gillian Armstrong
Producers: Jenny Day, Gillian Armstrong

FLYNN
Director: Frank Newson
Cast: Guy Pearce, Steven Berkoff, John Savage and Claudia Karvan

COMING ATTRACTIONS

CHILDREN OF THE REVOLUTION
Director: Peter Duncan
Producer: Tristram Miall
Cast: Judy Davis, Sam Neill, Richard Roxburgh, Rachel Griffiths, Geoffrey Rush and F. Murray Abraham

IDIOT BOX
Director: David Caesar
Cast: Ben Mendelsohn, Jeremy Sims and Robyn Lau

TRUE LOVE & CHAOS
Director: Stavros Efthymiou
Cast: Noveen Andrews, Miranda Otto, Hugo Weaving, Noah Taylor, Ben Mendelsohn

HEAVEN'S BURNING
Director: Craig Lahiff
Cast: Russell Crowe, Yuki Kudo

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BEYOND FILMS LIMITED

Degrees of Judgement

Philip Dutchak looks at news-breaking stories in multimedia

the information technology and telecommunications (IT&T) industries come new out of the box. IT&T is seen as exciting, complex, even friendly to the environment. It is difficult to find a dilapidated computer or set in the rush for the next best thing people are buying machines (the jargon is hardware) rather than repairing an existing one.

So too for new media and in particular multimedia. Compact Disks – read only memory (CD ROM) – come in shiny sexy plastic covers. The Internet and the worldwide web are both so pristine in their virtuality that offending odours, abrasive textures, even a sense of random-ness have been eliminated.

But against such a backdrop, new media and specific to this article, multimedia have many other sides. To give it a dramatic twist, there is a good, a bad and an ugly side to multimedia. Perhaps more important, there are many degrees between such value judgements. Here there are some of them.

The Informatics Handbook

The Informatics Handbook: A Guide to Multimedia Communication and Broadcasting has just been released in Australia. Written by well known freelance writer and commentator Stewart Fist (*The Australian*, *Hot Chips*), the book is a dictionary that explains all those intimidating jargon and acronyms that are appearing as we go down the road to the information superhighway.

The scope of the book is impressive and in this stage is the only one available on the subject. Fist said that the origins for the book go back to when he was working in film. It was at this time he started compiling a list or database for the terms and technical information he was regularly encountering. Years and millions words later (actually 4 million words, he said), Chapman & Hall have published *The Informatics Handbook*.

One of my favourite entries is "ping".

In communications systems, some information "pages" very rapidly (in microseconds) in the buffer of a communications device. A line of information which has been held up for any reason can quickly reach the point that it makes sense to throw it away rather than allow it to bog down the system, and deserve its due.

The returns of the entries in the book, aged between the time of the original entry and the final copy sent to the printer. Some will have aged even more by the time you read the information and, a year or two from now, the aging of this information will become obvious once again. That's why we need your help in updating these entries. If you have comments, questions, corrections, additions or just suggestions, please contact me at fist@ozemail.com.au.

I have a comment: "Good one."

The Australasian Interactive Multimedia Industry Association (AIMIA)

The Australasian Interactive Multimedia Industry Association (AIMIA) is the peak industry body for multimedia. Formed in 1992, it currently boasts more than 850 members with its membership growing.

Stephen Schwalger, executive officer for the AIMIA, said the organization was focussed on a number of issues.

"The Association is to help and support multimedia developers. But, with the area in a state of constant evolution, that also includes people in film and television, hardware and software vendors and book publishers. The Internet and the worldwide web, the online market, has become a very strong focus for the AIMIA."

In collaboration with Telstra Multimedia, the AIMIA has set up its own web site. Located at http://www.aimia.com.au, the site has a full relational database (a database that searches for information based on key words). Listing a list of AIMIA

Image from Gerard Maclellan Design

members' products and services. The recent AFC publication, *Australian Multimedia Catalogue 1996*, was based on initial data collection done in co-operation with AIMIA. The AIMIA wants to keep evolving its web presence into a "distributed network". "But", warned Schwalger, "the gloss is starting to wear off being on line. So consideration must be given to how we [AIMIA] portray and market the net."

Other initiatives for the AIMIA include:

- Building Bridges Forums to be held in conjunction with the DIST later this year. The Forums will be nationwide and pertinent to each state (i.e., a forum on new media and tourism for Queensland or technology and mining for Western Australia), and
- helping promote and support Australian multimedia products and services both domestically and overseas. Internationally, AIMIA has marketing programmes into Japan and Korea. It is looking to attend the IMA expo in New York later this year and for the second year, lead a contingent of Australian companies to MILIA, the international multimedia conference and exhibition held in France.

The change of federal government has the AIMIA, like most of the IT&T players, waiting for an indication of policy from Canberra. Schwalger said:

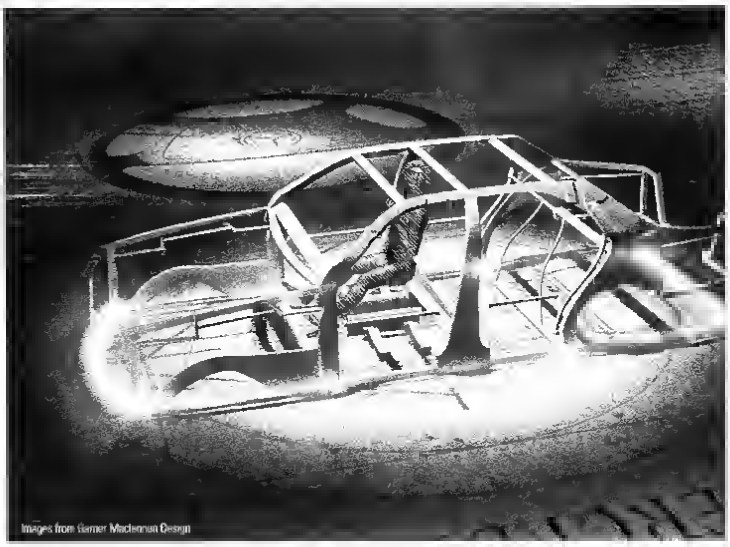
> I think any message from the government as it relates to our members is, at the moment, mixed. Obviously, we want to be in a dialogue with Canberra over any number of matters and we will be emphasizing to them that many of our members are small businesses.

Multimedia is still a moving target as to issues such as distribution, censorship, and margins.

MILIA '96 Marché International de l'Édition et des Noveaux Médias

Held in Cannes, France, on 8-12 February 1996, MILIA is seen as predominantly a place to do distribution deals for multimedia product outside the U.S. This was the 3rd MILIA and opinions canvassed by *Cinema Papers* were of the view that it had become one of the top multimedia events.

Marius Coomans said MILIA had "grown up" and was very significant as a "rights trading show, especially for markets outside North America".



Images from Garner MacLennan Design

Marius Coomans, managing director of the Firmware Group, which encompasses Firmware Design and Firmware Publishing, has attended every MILIA. He said that it had "grown up" and was very significant as a "rights trading show, especially for markets outside North America".

Alfred Milgrom, head of Beam Software, a first time attendee, also saw MILIA as a place for deals "There were distribution deals done at MILIA and it provided a networking opportunity but there were very few Americans there."

Stewart MacLennan, of Garner MacLennan Design, or GMD, said that, because of the work GMD was doing and where he saw the business going, he had come to MILIA for the first time

> GMD has a significant investment in post-production and digital imaging equipment We are involved in Australia on a CD project called *Mission Australia* and have done prototype interactive work for HarperCollins Interactive in New York. So it made sense for us to go to MILIA to both show what we had done and find co developers to work with.

Opinions varied on the actually multimedia on display by exhibitors Coomans said, "It is always difficult to get past the hype about CD Rom and the same applies with the Internet."

Milgrom said,

> We're more a games house and so the MILIA focus on entertainment titles didn't make it a core business event for us But it was worthwhile and Beam will be back next year

MacLennan said his company was already working internationally so it was a good experience to see the work of multimedia companies in the European market

Double Impact

The case of Double Impact is not a pretty story The bare facts are that Double Impact Multimedia Pty Ltd appointed an administrator in February And that the parent company, Double Impact Multimedia Inc in San Francisco, filed for chapter 11 in March

Interviewed by *Cinema Papers*, Chairman and CEO Michael Gale said that Double Impact Multimedia Pty Ltd (the Australian company) had

> never been profitable, incurring loses of atound $3 million, and that the parent company, Double Impact Multimedia Inc, had been forced to carry the Australian operations

Gale admitted that the acquisition in December 1994 of the Perth based multimedia company Interactive Logic,

> with its accumulated debt, had been a mistake

> The collapse of the San Francisco operation could be attributed to two bad debts in Singapore and the U S

And so ends the Double Impact story But, in fact, it is just part of the story Double Impact Multimedia Pty Ltd was seen in Australia as one of the larger multimedia firms Its, at least, public statements up to December 1995 were always very positive announcements on the progress of the company On 23 December 1995, Gale issued a statement that "Sippi MacDonald Ventures has today completed an equity placement in Double Impact Multimedia Inc" Going back further, in December 1994, a release from Double Impact Multimedia Pty Ltd stated that

> Double Impact Multimedia is a multimedia publishing, distribution and professional services company It was formed in December 1993 [...] and was provided with an initial investment of *$1 million from Double Impact Capital* [author's emphasis] The company has since grown significantly and has remained Australian owned, is profitable and debt free with considerable capital capacity [...] Current sales are in the order of $15 million annualised and growing strongly, of which approximately 75% is generated outside Australia

If the December 1994 and December 1995 statements were accurate, then something has gone seriously wrong at Double Impact Inc or Pty Ltd or Double Impact Capital The result has been people and businesses are owed money, salaries and investments.

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Verbal Concepts, Moving Images

Brian McFarlane *continues his analysis of novels into film*

Desdemona (Irene Jacob) and Othello (Laurence Fishburne), Oliver Parker's *Othello*.

Fifty years ago, British cinema was in the middle of its period of highest prestige ever. The way which saw some of the precepts of the documentary movement infiltrate the fiction film, brought to it a new respect for realism, and, in 1944, Laurence Olivier made *Henry V* as a boost to the national morale. A concern in British cinema for the social reality which it gave rise to it was a new impulse and led to the production of such famous pieces as Carol Reed's *The Way Ahead* (1944) and Robert Hamer's *It Always Rains on Sunday* (1947). The other dominant strand ushered in by the success of Olivier's bout with Shakespeare, was that of the literary adaptation, characterized by films which both honoured the texts from which they were derived and were films of high distinction. They included such titles as Lean's *Great Expectations* (1946) and *Oliver Twist* (1948) and Olivier's *Hamlet*.

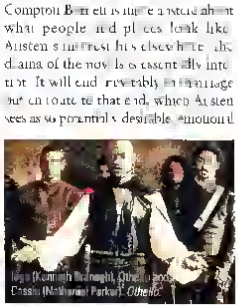
In the mid 1990s one is struck by the way in which history seems to be repeating itself in the matter of the kinds of films being made in Britain, even the circumstances of production and exhibition have changed immensely. The tedious situation of film funding, which has always been a strength in British cinema, though successive decades have redefined its parameters, is currently sustained by such directors as Ken Loach, Mike Leigh and Antonia Bird. Suddenly, the literary influence, initially represented by the Ivory Merchant team, if one thinks of their films as British, is experiencing an extraordinary efflorescence. Now, the trash is to film Shakespeare and Jane Austen, a much less arduous choice for filmmakers than Dickens.

By "literary" however, I mean more than merely a film derived from a novel or play, though the prevalence of that phenomenon does suggest something about contemporary predilections. It points to a willingness to give a major tune to the verbal (often a trap for British cinema) to a reliance on the literary concepts of character and plot as being mutually furthering elements in structure, to a wish to achieve cinematically those effects relating to mood and atmosphere which are the product generally of a novel's discursive prose or Shakespeare's imagery.

Though both Shakespeare and Austen come to us laden with all the baggage of culture, heritage, legitimated by theatrical production and academic pedagogy, scripts for screen versions likewise pose special problems for the adaptor. Above all, perhaps, is the seeming incompatibility of the stylization of the blank verse (the prose employed large verbal flowing comedy has its own problems) and the remorseless realism of the cinema's raise en scene. Kenneth Branagh's reworking of *Henry V* (1989) and *Much Ado About Nothing* (1993) went a long way towards rapprochement between these two apparent contraries, and we are now promised a spate of Shakespeare films: Tim's *Othello* with Branagh and Laurence Fishburne will arrive first, with versions of *Hamlet*, *Romeo and Juliet*, *Twelfth Night* and *Richard III* to follow. What by the way has happened to Christopher Edzard's *As You Like It*? She showed with *Little Dorrit* (1988) that at one and the same time she, like Lean fifty years ago, could do justice to a great novel and make a remarkable film. (The contrary is of course equally possible: to debase a great novel and make a rotten film as Roland Joffé's recent vulgar, stupid *The Scarlet Letter* has shown.)

Jane Austen has been serious by neglected by filmmakers, it is 56 years since *Pride and Prejudice* (Robert Leonard, 1940) was filmed in Hollywood by MGM from a screenplay co-authored by Aldous Huxley, a credit which ought to have meant more than it did. "I can still dream" intones the lost Jane (Marsha Hunt) as Elizabeth (Greer Garson) in a moment which, in its suppleness, was something Jane Austen and even Hollywood MGM. This is a film of some charities: there is skill in pursuing of character and incident in the interest of a two hour structure, but its strengths are those of MGM rather than of Austen, natural, nostalgic Jane Austen. It is a product of the urge to reduce everything to plot terms so that no wayward feeling escapes, of the high gloss MGM house style, of a need not to alienate an emotionally expectant audience, of dress (the women's dresses are updated by thirty years). It is not ignoble, but it does not begin to be as rich and witty or as rigorous as its great predecessor.

In the intervening half century, there have been television serials derived from *Pride and Prejudice*, *Persuasion*, *Mansfield Park*, *Sense and Sensibility* and at least two from *Emma*, along with a very peculiar and ill-considered television film version of *Northanger Abbey* recently shown on the ABC to cash in on the current Austen craze. In the main the television serials have been content to grit the novels for what they see as romantic tales set in a picturesque past, not much concerned to engage with moral issues or the tough minded themes of the originals. Unlike Dickens, whose everyone will tell you is so visual (though not necessarily in ways amenable to filming) Jane Austen is the least so of great novelists. Only Ivy Compton Burnett is more concerned about what people and places look like. Austen's interest has elsewhere, the drama of the novel is essentially interior. It will end, inevitably, in marriage but en route to that end, which Austen sees as so potentially desirable, amounted



Iago (Kenneth Branagh), Othello (Laurence Fishburne), Cassio (Nathaniel Parker), *Othello*.

Edward (Hugo Grant)
Ang Lee's Sense and Sensibility

and moral conflicts will be articulated through the minutiae of everyday interaction. The novel's strengths are moral, formal and stylistic. In narrative terms then concern is to make manners and social behaviour work as a contextual for the inner life. Now, this may not sound much like the stuff of the cinema, certainly not of a cinema dominated by violent physical action and special effects, but perhaps it is the sense of a moral centre to the drama of social behaviour which makes it durable what might otherwise seem merely quaint.

For whatever reason (in reaction possibly against the wearying violence in modern cinema, even in films such as Tarantino's *Reservoir Dogs* (Quentin Tarantino, 1992) and *Pulp Fiction* (Tarantino, 1994), we now have films adapted from *Persuasion* (Roger Michell) and *Sense and Sensibility* (Ang Lee), a film version and a television series of *Emma* on the way, with Amy Heckerling's *Clueless* having acted as a sort of initiator, and the serial version of *Pride and Prejudice* (Simon Langton) screening as I write.

Incidentally, few local reviews drew attention at the time to the fact that Heckerling's film is a sweet tempered, if simplified, reworking of *Emma*. Set in LA, in a world of high-school dating and mobile phones, it is not slavish in its parallels to the Austen in strict detail, but it follows its main plot in relation in regard to the heroine's passion for matchmaking in other people's romantic lives (Cher's 'Alicia Silverstone's) and in that it is a makeover") and her realization that she loves the man who has been waiting patiently for her to grow up. It is sharp and witty (Cher is "by a small challenge" "we are told") and affectionate and will more than do until the real thing comes along shortly.

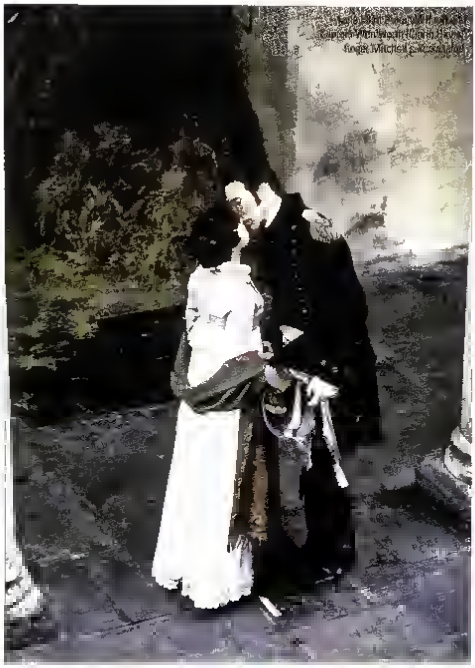
On the basis of the two Austen based films so far seen it may well be that they are as much in tribute to again the flat and pictorialism of the Merchant Ivory dealings with classic literature. Neither of these two films is concerned with offering pretty scenes from the past, both are formally restricted as to offer narrative experiences comparable but not certainly "faithful" to the originals. It's like the elevation of condensed from *Sense and Sensibility* which seems like the work of a painstaking schoolgirl, the two films suggest that authentic were at work.

Pride and Prejudice suffers from that sort of shapelessness which is endemic in television serial versions of the classics. Despite its makers' avowed intent to avoid this tradition, the end product belongs firmly there. It is not ignoble, it is just not exciting. Whereas the two films are shaped throughout by awareness of their governing motifs, *Pride and Prejudice* seems to have been put together on the principle of not leaving out anything in the book, and of simply and conventionally dramatizing the central dramas, one after another, without much concern for what is all adding up to.

However, if the comparison with the roughly two hours of the two films, *Pride and Prejudice* is much too long. It is padded with dramas in which extras perform interminably with endless times calling reactions such as "Lydia carriage" dashes through assorted scenery. It is guilty of mindless pictorialism which doesn't work to clarify the social situation (important to viewers 200 years later) or to intensify the drama. The latter is further undermined by a tiresome blandness which demands that all characters talk on the lines of other times or places, we must be shown them. The Rev. Collins (David Bamber) cannot speak of his patroness without an inset shot of his greeting her obsequiously at the church where living she has bestowed on him. Not only is the scene grossly padded out in these ways, it also seriously miscalculates some effects of character. Bamber makes of Collins a caricature at odds with the prevailing realism. Alison Steadman's Mrs Bennet is too shrill to be funny, and Benjamin Whitrow's Mr Bennet has been encouraged to adopt a benign role at variance with the contemptible things he is called on to do and say. I am not talking about fidelity to Austen (though I see I might be), but about internal coherence.

On the positive side, there is a perfect central couple in Jennifer Ehle's Elizabeth and Colin Firth's Darcy, who bring verve and intelligence to the recurring themes of love, money and class. The sexual sparks track early, between them and which, in my reading, and provide the context for their picking their way through social and temperamental obstacles as they move towards the final, mutual capitulation. Once they take over the narrative, from the time of Darcy's arrogant first proposal, the series gains in intensity and purpose.

Persuasion was in fact made for television but has been attended in the cinema. It doesn't betray its television origins except in a certain and appropriate sense of confinement in the filming. It is appropriate in relation to the confined life of Anne Elliot (Amanda Root), dispossessed and marginalized at home



Colin Firth as Mr Darcy with Jennifer Ehle as Elizabeth
Andrew Davies's Pride and Prejudice

Elizabeth (Jennifer Ehle) and Darcy (Colin Firth)
Andrew Davies's Pride and Prejudice

Emma Thompson
Sense and Sensibility

inadaptation

cramped into corners to receive every one's complaints when she goes to stay with her selfish, hypochondriac sister, Mary (Sophie Thompson) even more cramped in lodgings at Lyme Regis, and out of place in the empty elegance of the apartments taken in Bath by her absurdly vain father, Sir Walter (Corin Redgrave), and older sister, Elizabeth (Phoebe Nicholls)

Acting suggestively against these representations of constraint are the opening and closing images of the sea The sea is a crucial element in the pattern of the novel The film opens with shots of lapping waves intercut with those of turning carriage wheels, linking from the outset the two worlds of land and sea In a small boat, at a distance from a naval engagement someone who will prove to be Admiral Croft (John Woodvine) announces, "Gentlemen, the war is over We're going home." Eight years earlier, Anne has allowed herself to be persuaded by a well meaning older friend, Lady Russell (Susan Fleetwood), after, has to learn to look and value again

Director Roger Mitchell and screenwriter Nick Dear have kept this drama of thwarted and finally reacknowledged love at the centre of the film and made everything else subserve it. The film uses a structure based on parallelisms to further our understanding and valuing of Anne there are two accidents – a minor one to her nephew, a serious one to Louisa Musgrove (Emma Roberts) – which both reveal aspects of her strength and have implications for her relationship with Wentworth, there are two sets of illness – Mary s imagined complaints and the widowed Mrs Smith s (Helen Schlesinger's) real incapacitation in Bath – which draw on different qualities of tact and compassion in Anne, there are two major visits, one to Lyme which ends in disaster and one, unwillingly made on Anne's part, which leads to her final felicity These parallelisms, drawn from the novel and cleverly remade for the film, reinforce our sense of the two

It may be argued that a burst of film versions of famous novels is to take an unadventurous approach to film-making. I think this is probably nonsense: what is true is that there are exciting and dull adaptations, which may or may not be true to the "spirit" of the original.

not to marry Captain Wentworth (Ciarán Hinds), a young naval man without fortune Now, the war over, he returns with the gloss of success on him and the film s drama will move towards the final shot of him and Anne on the bridge of his own ship, at sea. Anne, who has been pushed into corners on land, is now joyously in her element at sea In fact, the images of the sea and the characters connected to it, not only Wentworth but his brother in-law and sister, Admiral and Elizabeth Croft, come to stand for an openness and generosity not commonly found elsewhere in Anne's life.

The repetition of the sea image at the end is a way of re-stating the story – both Austen's and the film s – of the value of grasping the second chance. *Persuasion* is Jane Austen's most mature love story it is a very wise novel which knows that love doesn t operate in clichés, that it can be strengthened by obstacles and adversity and emerge more mature. *Cinderella* has been evoked by reviewers, but this underestimates *Persuasion's* strength as novel and film Plain Anne (plainer in fact, in the film than the novel suggests) almost imperceptibly blossoms, not into beauty but into radiant certainty as she acquires the confidence to cast off the effects of persuasion and make her own bid for happiness, while Wentworth, once penniless, now rich and sought

chances offered to Anne, the first of which she was young enough to be persuaded against, the second she joyfully embraces, secure in her own mature judgment.

Rigorous, intelligent, heartfelt these are some of the adjectives I would want to apply to Mitchell's film Everything is made to mean the odd rural shot suggests the kind of peace Anne is leaving and why she might dislike the hard glitter of Bath the autumn woods near the beginning signify her sense of missed opportunity painfully borne but missed The economy of framing and shooting, resisting expansive exteriors for most of the time, works to focus on matters of character and relationship It is, for example, not wasteful about the beauties of Lyme, but concentrates in tightly held close ups on the accident and its effects on those present, especially on Anne and Wentworth It uses the screen's resources to suggest the inner life the camera resting briefly in close-up on Anne's hand, tensely grasping a chair-arm, tells us what we need to know about her feelings on first re-meeting Wentworth

Though it is a grave film, *Persuasion* is also, and often, very witty, and Mitchell and Dear have retained Austen's sly, stinging satire at the expense of selfishness, snobbery and

the year It is, properly, a more joyous entertainment than *Persuasion*, it is more lavishly cast, longer and aptly makes much more expansive use of carefully chosen settings Thompson's writing gives the narrative a feminist thrust it's not that she distorts Jane Austen, but that her screenplay (and the film as a whole) provides a critical commentary on the antecedent text This is surely one of the functions a screen adaptation of a novel, especially of well-known one, might fulfil

The film opens with a death and, like all the Austen novels, ends with marriage When Mr Dashwood (a cameo from Tom Wilkinson) dies, he tells his son, John (James Fleet), to look after his stepmother (Gemma Jones) and his stepsisters, Elinor (Emma Thompson) and Marianne (Kate Winslet) Inheritance is a common theme in the novels, unsurprisingly since middle class young women, their usual protagonists, rely on it to give them independence In its absence, marriage is their only other hope of security Mrs Dashwood and her daughters must face the unpalatable truth that 'Houses go from father to son, not from father to daughter It is the rule " This film, without shrillness but through its control of its mise-en-scène, registers the cruelty of this arrangement. The three women and the tomboy youngest sister, Margaret (Emilie François), remove to a shabby cottage contrasting with the affluence they have left, and it falls to the "sensible" Elinor to practise the economies that will enable them to make a home there.

The essential drama of the film is not so much in the inevitable move towards matrimony as in the growth of mutual understanding between Elinor and Marianne. The wildly romantic Marianne, whose idea of passion is to run out into the rain and catch a nearly fatal fever when her lover proves false, must learn to value the steady affection of Elinor and to realize that Elinor's sense does not preclude the possibility of profound emotion Elinor, the chief stay and support of the household, will come to value openness in a truly felt relationship Just as Jane Austen's cool rationalism sees 'sense" as life's best preservative from folly, so the film tends to privilege Elinor's feelings over Marianne's excesses, but, again like Austen, it resists schematism, and movingly suggests that the girls' genuine feeling for each other over


Emma Thompson

rides their temperamental differences

As in the case of *Persuasion*, the film's settings are very intelligently used to further its meanings Marianne's faithless lover, Willoughby (Greg Wise, shiftily handsome), is, of course, first seen posed byronically, a figure on horseback in silhouette on a hillside Our last glimpse of him will again be on a hillside, this time observing the marriage party denied to him because he has needed to marry a fortune, whatever the other attractions of Marianne. She marries, perhaps more probably here than it has ever seemed in the novel, to the middle-aged sombre and very rich Colonel Brandon (Alan Rickman very astutely cast against type to make this dull dog more interesting) The contrast with Willoughby is thus wordlessly made through the contrast in their visual presentations Marianne, played with a vibrancy that is exact, maddening and touching by Kate Winslet is beautifully counterpointed by Thompson s composed, heartfelt Elinor She is characteristically framed by domestic interiors or in quiet country lanes with her shy lover, Edward (a role that uses Hugh Grant's hesitant *persona* to slightly different effect from the usual), not for her to be posed against landscapes recalling the Romantic painting of the period.

"Can everyone in England

p60

The Dawn of Cinema

Tina Kaufman *examines a salute to early cinema*

The prevailing impression of films made in the last 20 years following the invention of the camera and of projection equipment is of primitive film making of a low calibre, integrating actuality footage of trains, of factories, of horses, racing or of early comedy shorts straight from the vaudeville stage. The challenge this perception of early cinema is a historical one, and presents it instead as an era of vibrant, exciting filmmaking, the Museum of Contemporary Art is presenting "The Dawn of Cinema 1894-1915", a season of early cinema from around the world, from Edison's Kinetoscopes to the work of the Lumière Frères in Paris, from pioneer filmmakers in Finland, Germany and Australia, to the beginnings of Hollywood. Expanding from a first season of film 20-minutes long to Cecil B. DeMille's 80-minute *Girl of the Golden West* (1913), the films in the season are treasures of early filmmaking and promise the viewer much pleasure. They will also help establish films as a challenging period of film history.

The season is made up of 240 films, programmed into eleven sessions, running for a fortnight every Tuesday until June 4. The season will also be seen in Melbourne through the Melbourne Cinémathèque, and in Canberra at the National Library Theatre. It is accompanied by a substantial catalogue, with notes on all the films shown and special focus essays on early cinema and some of its most important practitioners, including the Lumière Frères, Edwin S. Porter and D.W. Griffith.

Curator Dr Barbara Hodgdon and the MCA's film officer David Watson have been working for nearly two years on the season. Impartial concerned by a lack of a serious effort in Australia to commemorate the Centenary of Cinema, Hodgdon raised the possibility of such a season to David Watson, who was sufficiently committed to provide a small stipend to allow the project to be taken a stage further, and flexible enough to present a substantial proposal to the Museum of Contemporary Art for approval. Much work has already been done in other countries to establish an audience that takes early cinema seriously and celebrates its importance. Programmes have been put together and shown through festivals and cinematheques, and much recent scholarship has overturned the previously held misconceptions of early cinema as primitive and limited.

Australia, with its serious lack of an ongoing commercialized screening programme through a national cinematheque where such programmes could be shown, is 15 to 20 years behind in recognition of the importance and relevance of this early cinema. All the needed was this gap through the Centenary of Cinema celebrations, and the project to the MCA. Once the MCA had endorsed the season and Watson had confirmed the dates in the MCA Calendar (the American Express Hall, where the screening will take place, is incredibly popular for symphonic concerts and the MCA's large show of modern art), a mammoth 10-week run was very hard work, an 18-month home was under way to find films and support material and put the programme together.

With resources tight and a definite date set, there was a need to find as much material as possible in Australia or at least those programmes in other arts or film institutions. An early breakthrough was the discovery of the Before Hollywood program, a specially curated guide to early American cinema put together in 1988 by the American Federation of Arts, which was actually available as a package. That would form the core of the season, a base from which Hodgdon could attach the larger programme. Hodgdon:

> I always intended to use as much local material as possible, but it was never going to be enough. I knew that Bruce Hodgdon at the National Library had a good collection of early films, and we had discovered work at the National Film & Sound Archive that we could use, but, when we found out that this "Before Hollywood" programme was on offer, it was very exciting, as it could obviously form the backbone of the whole session. It had been put together in 1988, but was less related and promoted for the Centenary of Cinema, so it perfectly timed for our season.

Another important contribution was that Watson had also been working with Peter Gallagher on "Phantasmagoria: a Pre-Cinema to Virtually", an exhibition centering on French magician and mechanical-film maker Georges Méliès, looking at both Méliès himself and his work, and at the work of three prominent video and computer artists whose work had been influenced by him. The exhibition was being developed concurrently, and both projects then began to come together at the same time. Hodgdon:

> It was a nice piece of synchronicity, especially as I found myself increasingly celebrating Méliès much more than I had originally intended to. By coordinating with the Méliès exhibition, we were able to provide an adjacent video camera as one which to present early cinema.

The Méliès Exhibition includes a contemporary retrospective of Méliès films curated by Jonathan Dennis and Paolo Cherchi Usai from Pordenone Silent Film Festival in Italy, where much of the restoration and archiving of early cinema has taken place over the last decade.

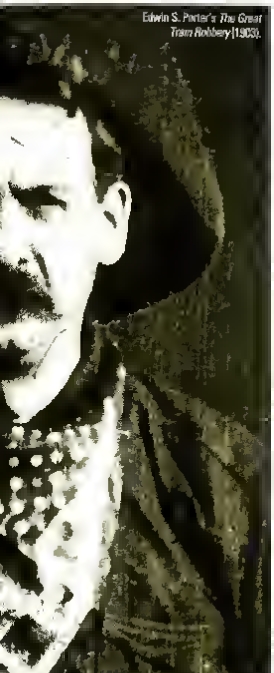
A collection of photographs of Méliès' workspace and workers will also be exhibited together with 100 rue de Plaisance, still from his films. Méliès, who opened the world's first theatrical cinema on 4 April 1896, took on the new medium of film with great delight. One of the first and most creative filmmakers, he was also the first filmmaker to record his work through production stills. He also founded in 1900, and was president of for 12 years, a filmmakers' alliance formed to defend French films against the piracy of American producers.

Despite these finds, it was still difficult to put together the rest of the season, Hodgdon explains.

> There is quite a lot of early cinema material in the National Library, a lot more than people would expect. It's just that no one's really know how to use it before. I spent a long time researching, but thoroughly. Bruce [Hodgdon] had tried to do a catalogue on these acquisitions, and he'd written an article on Griffith's Biograph films for example. There's about 40 of the Biograph films in the Library, but those films have only been shown piecemeal, they really need to be contextualized and contextualized. I decided to focus on his Biograph period in the context of early cinema.

So there was some interesting material here, but it needed to be supported by a selective drawing of material from overseas. The Goethe Institute had a package of early German cinema from 1911 to 1914 on offer, and we've programmed that to come in at the end of the season. That's actually been on offer for some years, but the material is so highly specialized that it really needed to be attached to a programme like this to give it some context.

The first programme of the season should be particularly interesting: there are 30 films in the programme, and it's a survey of the key areas of the pioneers. Amer



Edwin S. Porter's *The Great Train Robbery* (1903).

ica, France, England and Germany. And some of that work comes from another important season that they were able to key into: the British Film Institute's "Early Pioneers", two special programmes of early English filmmakers. Commented David Watson:

> And now we have, through sponsorship arrangements, a very good video projector so that the small amount of material that we have to show on video people all get about five percent of the programme and including work from the BFI's "Early Pioneers" can be shown in the best possible way.

Searching for more material, Hodsdon found another source:

> I looked around and wondered whether the Archive had any material of this era and it did. We have a lot of early Australian films as well as local material but without any proper lists of contents. Luckily, Sally Jackson was actually working there at this time, trying to compile some sort of information base. She gave me some help and I found some films I could use. One is a 10 minute, *The Twins the Men*, made by Pathé Frères in France in 1908, in which the men turn into vegetables. It's beautifully tinted and was directed by Gaston Velle and Segundo de Chomon.

Pathé Frères, which was the biggest film company in the world at that time, were also the most advanced in film colouring. Many Pathé Frères films were tinted and coloured. Pathé has started with hand-colouring and then, in 1906, it developed a way to use stencils and the colour became more precise.

"But it's fascinating that in some of the earlier films, because they were hand-coloured and not precise, you get an effect like a shimmer," explains Hodsdon. When Pathé bring in the use of the stencil, colouring became more professional, and a Lumière photographer exists showing all the women colouring films, one of the first examples of an assembly line, at the Pathé Studios in Paris. Early cinema was actually slowly using multi-hand colouring, painting and using colour washes stencils that had been realised until very recently.

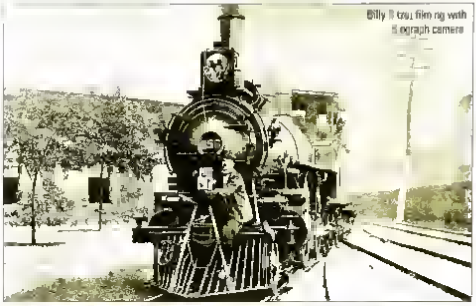
Hodsdon:

> The Archive has been very supportive in other ways for the season. It has helped in obtaining a lot of material and has made them available for some of the films for promotional purposes, which has been crucial.
>
> We also have a special selection of Australian films, as I was able to think about and draw from material in the Archive, to consider a programme which presents a fascinating range of early actuality cinema.

This programme includes such examples of the early actuality genre: the Phantom Ride, with the camera taking a trip on an early public transport, all the density and vignettes of everyday life in the city streets before the automobile. Those early films were very popular in 1905. And the NFSA has preserved good examples with features all the capital cities as well as other regional centres. The Sydney and Melbourne ones will be screened in the season.

It was this pre-Hollywood period that saw film moving as much more open, loosely-structured composition. It was only when film-making in the US began to change to the Hollywood studio model that restrictions became more formalised, once that began the changes happened very quickly. A filmmaker like Edwin S. Porter, who was enormously prolific in the early years, was made almost obsolete by this change in structure. Hodsdon:

> Some of these pioneers didn't want to adjust to the change in these structures, didn't want to adopt a more hierarchical way of working and were left behind, forgotten by the 1920s. It's an important issue of the period and one that should be researched. The transition that took place from 1908 to 1914 that shift in relations and ways of working. That's where Griffith comes in — and we have a programme on Griffith. We hope to get past that image of the man who could build so much to the establishment of Hollywood, the myth of the great artist and the idea of the employees but actually occulted the writers, film-makers who were affected.



Billy Bitzer filming with a cinograph camera

This was a comedy programme that was really only possible because of what I found in the Archive. We've devoted one programme to early animation and fantasy and we've some early films of Max Linder, who made hundreds of films. The Pordenone Film Festival, which is devoted to silent cinema and has done such amazing conservation and restoration work, has put together key retrospectives on early French and early Italian comedy and the output in these early years was just incredible.

Other strands in the season include the annual guided reconstructions of early cinema including some films by Hollis Frampton, the use of the Western and the interrogation of narrative and to feature-length films. Music for many of the screenings will be provided by sydney-based Roger Frampton, while organist extraordinaire Ron West will come to Sydney from Melbourne to accompany a silent programme. Three education institutions have financially supported the programme: the Australian Film Television and Radio School, the Screen Studies Department at Macquarie University and the Department of Fine Arts at Sydney University. David Watson is pleased about this as it opens the way for further support and collaboration between the MCA and such institutions in the future, times which will be really important in the development of an audience for the future.

The season culminates in a "Conference on Early Cinema" to be held in August. It is likely that Tom Gunning, one of the leading specialists on early cinema, will be attending, and Ian Christie from the BFI has expressed a have. William Routt, Eva Bertani and Pat Laughren. A key screening in the conference will be Wim Wenders' Film on Celluloid's own pioneers, the Skladanowsky Brothers, which will just be completed in time, and an night in Australia by the Goethe Institute. ☻

HODSDON:

"We also have a special selection of Australian films, as I was able to think about and draw from material in the Archive."

NICK PARSONS'

Dead Heart

A death in the community, and a defiant, doomed love affair between a white woman and an Aborigine, bring tribal law and Australian law into explosive conflict.

Produced by Bryan Brown, **Dead Heart** is the first feature of writer director playwright Nick Parsons.

> I was not motivated by an desire to do something for Aboriginal people. The story was suggested to me by a real event that took place in the 1930s...a story about an Aborigine who killed another man for tribal reasons. He was gaoled for 20 years, but broke out after six weeks and was never caught.
>
> It's not so much a story of black versus white, but a story about the very different codes that operate in the two worlds at the same time. Depending on which side you are on, both are right. It's a story with no real baddies. I want just to explore these two moral systems in conflict.

Dead Heart stars Bryan Brown (as Ray), Ernie Dingo (David), Angie Milliken (Kate), Gnernayarreha Walteire (Poppy), Lewis Fitz-Gerald (Les), Anna Tonnay (Sarah) and John Jerrett (Charlie).

[Quote extracted from a forthcoming article by Andrew L. Urban.]

Tjulpa (Djanawong Stanley Mirando).

Kate (Angie Milliken), Tony (Aaron Pederson) and Sarah (Anna Tonnay).

Ray (Bryan Brown) and Tjulpa (Djanawong Stanley Mirando).

46 Internationale Filmfestspiele Berlin, 1996

Jan Epstein *reports on the key films which may be reaching Australian arthouse cinemas soon*

The 12-day Berlin International Film Festival is a winter festival. It competes with Cannes and Venice, not just for films and the American presence but with strategically on the Croisette in bright sunshine in spring, and the sophisticated pleasures of eating ice cream and pasta outside the Doges' Palace in autumn. Berlin had the Wall, most recently, which coupled with its Cold War spies, Nazi past and decadent image, gave the city a seedy glamour. But since reunification Berlin has become a vast construction site.

In the rush to become Europe's political capital by the year 2000, the past is being obliterated with the building of glittering glass plated department stores and office blocks. The American Business Centre is about to rise from a tangle of cranes on the site of Checkpoint Charlie, and international capital is pouring into the Friedrichstrasse (the hub of Berlin's social life before it was cut in two by the Cold War) to its former glory.

The effect of reunification and post-Wall reconstruction on the 46th Berlin International Film Festival was paradoxical. Carried forward on the wave of a partnership between cinema and international capitalism, the Berlinale (which includes the European Film Market) is now targeted by the US studios and independents as the first of three seasonal sagas (pitches) prior to the launching of American films produced into the European market: Berlin in February, Cannes in May and Venice in August/September.

Germany is now the world's number one purchaser of American films, displacing Japan. German filmgoers love cinema and take it seriously as both art and entertainment. This sentiment was echoed albeit more tactfully by sixth German director Michael Verhoeven, whose *Mutters Courage*, filmed in English and unsatisfactorily dubbed into German, was screened out of Competition, and the Swiss-born Dani Levy, whose splashy and erotic *Stille Nacht* (*Silent Night*), largely filmed at Studio Babelsberg, was the Festival's only German Competition entry.

Three years ago Deutsche Film AG (DEFA), the state-run East German studio which took control of the old Universum Film AG (UFA) studios in 1946, was privatized and renamed Studio Babelsberg. This rather neglected site in suburban Potsdam has a colourful history. Established in 1915, the UFA studios produced such classics as *Der Kabinett des Dr Caligari* (*The Cabinet of Dr Caligari*, Robert Wiene, 1919), *Metropolis* (Fritz Lang, 1926) and *Der Blaue Engel* (*The Blue Angel*, Josef von Sternberg, 1930), as well as Nazi propaganda films under Goebbels. Babelsberg is now owned by a French company and managed by the German director Volker Schlöndorff. Since 1992 some DM100 million have been pumped into Babelsberg in an attempt to make it the number one studio in Europe. Yet Babelsberg made a loss of DM8 million in 1995, although it boasts state-of-the-art technology and none of the lost film-production has been made into the screen.

Germany is now the world's number one purchaser of American films, displacing Japan. German filmgoers love cinema and take it seriously as both art and entertainment.

Despite this sense of crisis surrounding the film industry (Schlöndorff has been quoted as saying "It's difficult these days to find decent German projects with decent German directors"), the Berlinale is growing in stature. Ironically, much of its increased standing stems from the emphasis placed upon the Festival by the Americans. There's no show without Punch, and this year there was a record 12 American-backed films among the 29 films in the official line-up. These included *Sense and Sensibility* (Ang Lee), *Dead Man Walking* (Tim Robbins), *Faithful* (Paul Mazursky), *Get Shorty* (Barry Sonnenfeld), *Mary Reilly* (Stephen Frears), *Richard III* (Richard Loncraine), *Restoration* (Michael Hoffman) and *Twelve Monkeys* (Terry Gilliam) – all in Competition – with *Nixon* (Oliver Stone), *From Dusk Till Dawn* (Robert Rodriguez), *Home for the Holidays* (Jodie Foster) and *Toy Story* (John Lasseter) being given their European debuts out of Competition.

As a consequence of this huge line-up (almost every major US studio and several big independents were represented either in or out of Competition), or in other Festival categories, the record 3,000 international press attending could have thought they were in Cannes (if it weren't for the snow), as Emma Thompson, Jodie Foster, Oliver Stone, John Travolta, Bruce Willis, Julia Roberts, Sally Field and Claudia Cardinale came a few flew into Berlin to have their pictures taken.

Disappointment was expressed by many at the decision of the Competition Jury to award the Golden Bear for Best Film to Ang Lee's *Sense and Sensibility*, and not, for example, the equally-well received *Dead Man Walking*. In the light of *Sense and Sensibility*'s Golden Globe successes and Oscar nominations, this was seen as a safe and unadventurous decision, maybe even a compromise decision. Since violence which featured strongly in films this year was considered not to be to the liking of the Jury's strong willed Chairman, Russian director Nikita Mikhalkov, American films were conspicuous too in the categories the International Forum of Young Cinema (the Berlin equivalent to Cannes' Directors Fortnight) and Panorama. Yet despite this invasion the Berlinale kept its distinctive character.

The 1996 Berlinale was notable for a lack of avant-garde or experimental filmmaking, even in the side-bars (apart from the welcome oddity, Jan Jakub Kolski's *Grajacy – Talenta* (*The Man Who Reads Music From Plates*). Berliners opted to confront above form in cinema. They wished to flail for substance. Germany has been dealing with serious issues since Martin Luther, but it is difficult to link this with the abiding preoccupations of Germans forced unwillingly to confront their recent past. Thus many of the most interesting films were those that explored political and moral issues. On the face of it, Germans seem to have little interest in the Judaic in film.

Ildikó Szabó's *Csajok* (*Bitches*) is an often uncomfortable look at the battle of the sexes in Hungary. Told in unconventionally with bold strokes, the story revolves around three women whose paths cross at the old baths. Their lives lurch from misfortune to catastrophe. The men in their lives are bastards and they are friendless. This symmetrical life after the Wall has fallen, and the illusion of certainty has been shattered, perhaps forever. The satire is too heavy at times, but some scenes, notably a rape scene of frightening violence which dissolves to farce when the husband suddenly gets cramp, are uncompromising and real.

It is mandatory for the Berlinale to include films about the Holocaust. Michael Verhoeven's *Mutters Courage* (*Mother Courage*), a German-British-Austrian co-production, is based on a story told by Hungarian theatre director George Tabori about how his mother (Pauline Collins) walked away from a transport carrying thousands of Jews to their death in Auschwitz with the blessing of the Nazi officer in charge. Surprisingly, Verhoeven's too reserved telling of this extraordinary story lacks drama. Non-Jewish himself, Verhoeven's reverential approach to his subject muses the film ponderously in stark contrast to the surreal anarchy which animated his *The Nasty Girl* (1992). His decision to screen the dubbed version of his film at Berlin didn't help either, although it did serve to remind the Australians present just how lucky we are to have the tradition of subtitling.

Andrzej Wajda's *Wielki Tydzien* (*Holy Week*) was far less reverential, and much more successful. Set during the fall of the Warsaw Ghetto in 1943, in the week preceding Easter, the story uses the harbouring of a Jewish woman in an apartment house as a device for exploring the attitudes of Poles towards the Jews in their midst. Neither the portraits painted of the Poles or the Jewish woman in her self are terribly flattering, but they are probably realistic.

On the theme of tolerance, one of the Festival's charmers was Fernand Bonnier de la Chapelle's *On Est Ensemble La Goulette* (*One Summer in La Goulette*) – a Tunisian-French film about three friends, a Muslim, a Jew and a Christian, who live happily in the multicultural La Goulette, a seaside resort on the Mediterranean, in the days before (and subsequently after) the Six Day War. Comprised mainly of amateurs playing themselves (some of whom were present in Berlin along with Claudia Cardinale, an expatriate of La Goulette, who has a cameo role), the film was delightfully parochial and fresh. Contrary to expectations, it was the Festival's most popular film.

Upper row, left to right: 1. Jill Hughes (*Wild Man Blues*) 2. Adel Oglev (*Jan and*) 3. Ildikó Szabó (*Bitches*) 4. Robert Rodriguez (*From Dusk Till Dawn*) 5. Park Kwang-Su (*A Single Spark*)

Middle row, left to right: 1. Lena Kaminsky and Dr Jekyll (Jack Nicholson) (*Mary Reilly*) 2. Paul Collins and Pauline Collins (*Mutter Courage*) 3. Andrzej Wajda's *Holy Week* 4. Barry Levinson's *Sleepers* 5. Tom Tykwer's *The Sun Is Free* 6. Thomas Kessiner (Ray Bilcough) (*Marcus Nissen's Swerve*) 7. George Clooney and J.D. Tartin in Robert Rodriguez's *From Dusk Till Dawn* 8. Ron Vinkenberg's *Alibi* 9. Adel Oglev's *Jan and Jan* 10. Richard Gere and Michael Kelly (Lady Anne) (Kristin Scott Thomas) in Richard Loncraine's *Richard III* 11. Fernand Bonnier de la Chapelle's *One Summer in La Goulette*

tations, the film received no awards, but the good news is that it has been bought by the Australian distributors Palace

The Berlinale has always showcased Asian films, and several well-made, interesting films surfaced this year Best was Yoichi Higashi's *Eno Nakano Bokuno Mura* (*Village of My Dreams*), which evokes with masterly ease the poetry and magic of childhood in a small village in Japan in 1948 as experienced by twin brothers, both of them prank-loving and with a talent for painting Central to Higashi's ability to make the viewer observe the wonders and terrors of the natural world through the eyes of a child are the performances he has won from his two young actors, who seem not to be performing

Yim Ho's *Tai Yang You Er* (*The Sun Has Ears*), from the People's Republic of China, is a costume drama set in an impoverished village in China in the early 1920s, which has contemporary resonances about the limits to which a woman can be pushed A little over-indulgent in length and uniforms, it is the performances, particularly that of Zhang Yu as the woman shared by both her husband and warlord lover, which make the film memorable

Edward Yang's *Mahjong* (*Mahjong*) was eagerly awaited but proved to be disappointing. Defiantly quirky and ultimately likeable, the convoluted plot (like a game of mahjong) had many pertinent and darkly funny things to say about life in modern Taiwan (or perhaps anywhere) But one-third of the dialogue is in English, and it might have behoven Yang to pick better actors

Jeon Tae-Il (*A Single Spark*), by South Korean director Park Kwang Su, sets off at a pedestrian pace, but gathers dramatic momentum as the serious theme of his subject emerges – the sweat-shop working conditions that existed in the garment trade in Seoul under the dictatorship of President Park Chung Hee in the 1970s. The film's social earnestness should be seen in the context of current concerns about breaches of the law in other industries, and allegations against politicians of graft and corruption

On the home front John Hughes did Australia proud with *What I Have Written*, which was received with sustained applause when it premiered early in the Festival The film might have been tailor-made for European audiences. It is polished, mature and intellectually rewarding Based on John A Scott's novel about sexual obsession, betrayal and the nexus between art, perception and reality, the film limns the dying days of a marriage and its aftermath with an erotic sensitivity which is enhanced and never distracted by Hughes' novel storytelling style – the interlocking of beautifully photographed still images with film. To boot, Angie Milliken as the deceived wife is stunning

1 Gillian (Angie Milliken) John Hughes *What I Have Written* 2 Sam Frey and Lorraine Bracco. Elie Chouraqui's *The Liars* 3 Bertrand Blier's *Mon Homme* 4 Higashi Yoichi's *Village of Dreams* 5 Hong Kyoung In Park Kwang-Su's *A Single Spark*

Chauvinism at film festivals, especially when one is overseas is catching, but there was genuine pleasure to be had in watching Marcus Gale's short film, *Swerve*, which was also competing. A clever little 'noirish' suspenser with a sting in its tail, it would make the perfect curtain raiser if only theatres would bring back the 'double bill' It shared antipodean honours with New Zealander Steward Main's stylish and provocative short film, *Twilight of the Gods*. (The Golden Berlin Bear for best short film was unaccountably awarded to a collage of archival footage about trains)

There was also major delight to be had in Panorama, where the fourth and maybe final episode of the saga of three young girls, which Gillian Armstrong has tracked over the years from the ages 14, 18, 26 and 34 years unspooled to an appreciative audience *Not Fourteen Again* is a joy to watch Unfettered and uncluttered by notions of political correctness, Kerry, Diana and Josie have made triumphs of their lives, and Armstrong is to be congratulated for her gentle but not so unobtrusive rôle in chronicling them doing so The film is a joyous celebration of mateship, womanhood, and the spirit and will to ensure that battlers win out

Further on national cinemas, Volker Schlöndorff has admitted that Berlin can only hope to be number three in Europe after London and Paris. "American producers will always prefer Pinewood and Elstree studios, not least because of working in English Paris will be number two, simply because of its flair" he said in a recent issue of *International Community* And it's hard to fault him French flair was much in evidence in two French Competition films

Bertrand Blier's *Mon Homme* (*My Man*) caused shock waves to ripple for its raunchy espousal of the antediluvian notion that women love brutes Most likely is Blier's intention that his film be seen as a Beauty and the Beast fantasy that simply can't stand up to the harsh realities of these economically rationalist times Blier's at times startling eroticism had tongues clicking An amalgam of *Belle de Jour* (Luis Bunuel, 1967) and the psychology underpinning *La Maîtresse* (Barbet Schroeder, 1976), *Mon Homme* like *Trop Belle pour Toi* (*Too Beautiful For You*, 1989), loses steam and fades towards the end but top honours went to Anouk Grinberg for Best Actress.

More captivating was Elie Chouraqui's *Les Menteurs* (*The Liars*), starring the ubiquitous Jean Hughes Anglade as a film director who suddenly disappears, only to reappear later as a changed man, desperate to have a new life – and make another film In many ways (for the redoubtable Sami Frey, a soignee Lorraine Bracco, a cameo by Anouk Aimee, and the introduction of a new actress Valeria Bruni Tedeschi to France's galaxy of stars), this is French cinema at its best, parodying itself, and making cleverness and hard work seem effortless.

The revival of British cinema, most obvious at Cannes last year, continues apace with Richard Loncraine's *Richard III* Those dedicated to the rehabilitation of the historical Richard III as a man, not a monster, will have their work cut out for them with this flamboyant interpretation of Shakespeare's play (based on Richard Eye's stage adaptation), which casts Richard in the mould of Stalin and Hitler Ian McKellen (who co-produced and co-wrote the script) plays Richard with comic gusto as a psychotic character unloved by his mother (Maggie Smith), who delights in doing evil Updated to England in the 1930s, the widescreen is used to dazzling effect, both for sweeping spectacles (Edward IV's 'victory celebration, and an exquisitely designed 'deco' tea party at the Royal Pavilion), and close-ups which bring Richard's screaming mouth, or a spider crawling across Lady Anne's fotehead into daring proximity McKellen's megalomaniacal vitality spills over into a glorious soundtrack à la *The Singing Detective*

Apart from France and Britain, the Nordic countries were well represented with films from Iceland (*Agnes* (Egill Edvardsson), *Cold Fever* (Fridrik Thor Fridriksson)), and Denmark and Sweden. Niels Arden Oplev's *Portland*, the story about a younger brother drawn into his older brother's life of drug dealing and crime in an industrial city in Denmark, is a rollercoaster ride of violence told in a highly idiosyncratic style which includes spectacular graphics (from the production house which made *The Kingdom*)

Amongst the best of the Festival's films was Bo Widerberg's semi-autobiographical masterpiece, *Lust och Fagring Stor* (*All Things Fair*) Written, edited and directed by Widerberg, and starring his son, Johan Widerberg, as Stig, a schoolboy seduced by his teacher in Malmo in 1943, this film sees the Swedish director at the peak of his powers at the age of 66 This is no ordinary 'coming of age' tale Widerberg's eye for beauty, authenticity and compassion is undimmed, and his characterizations, as well as the acting, are marvellous.

Australian Cinema 1894 - 1904

In part 19 of this series, Chris Long *chronicles the important events of Australia's first ten years of cinema*

This chronology was originally intended as the closing instalment of this series on "Australia's First Films". We have advanced its publication to include in this issue, which is distributed widely at the 1996 Cannes Film Festival. The chronology highlights Australia's many pioneering contributions to world cinema. Based on the original research presented earlier in this series by Clive Sowry, Pat Laughren, John Barnes, Bob Klepner and myself, it revises much of Australia's existing cinema mythology. In its early adoption of motion pictures, in its vigorous pioneering production, particularly of documentary film, Australia was incredibly active for a nation of less than four million inhabitants in 1901.

Lumière Cinématographe: front view with lens board opened to show shutter. Courtesy of Mark Whitmore, Queensland Museum.

1 Australian Film Exhibition 1894 to 1896

6 August 1894 Theatrical entrepreneur J. C. Williamson secures Australian exhibition rights to Edison's 35mm film viewer, the kinetoscope.

5 October 1894 Five Edison "kinetoscope" viewers and 16 film subjects ex New Jersey are trans-shipped at London for dispatch to Sydney per the steamship "Orizaba".

17 November 1894 S.S. "Orizaba" arrives in Sydney Harbour with kinetoscopes.

Edison's kinetoscope: the machine which provided Australia's first commercial exhibitions of motion picture film from 30 November 1894.

30 November 1894 First Australian commercial exhibition of motion picture film. Five kinetoscopes, each with a different film subject, are exhibited to the public at an exclusively dedicated venue, 148 Pitt Street, Sydney. Managed by the MacMahon brothers, the shopfront venue uses the same 35mm transparent movie films which remain the industrial standard today.

3 January 1895 25,000 patrons have visited Sydney's Pitt Street movie venue.

5 February 1895 The five kinetoscopes are moved to Tasmania and shown at the Tasmanian International Exhibition Building, temporarily erected on the Hobart Domain.

5 March 1895 12,000 people have paid to see the Hobart film show.

18 March 1895 Kinetoscopes move to a Melbourne venue in Bourke Street East, introducing motion pictures to Victoria.

March 1895 Film projection experiments (unconfirmed report) begin at Melbourne University, under the control of Engineering Demonstrator James Mann.

8 June 1895 First Melbourne movie season ends after 12 weeks and the paying attendance of 35,000 patrons.

11 June 1895 Kinetoscopes introduce movies to Bendigo.

19 June 1895 Kinetoscopes introduce movies to Ballarat.

28 June 1895 Kinetoscopes introduce movies to Geelong.

13 August 1895 Kinetoscopes introduce movies to Brisbane.

28 August 1895 The London-based spectator Launcelot Lee-Warner contracts with the kinetoscope's exporters, Maguire and Baucus, for exclusive Australasian exhibition and sales rights covering the next seven years. Lee-Warner agrees to immediately buy seven kinetophones for Australasian exhibition. These are kinetoscope movie viewers with cylinder phonographs internally fitted, providing sound for the films.

7 September 1895 Kinetoscopes introduce movies to Charters Towers (Queensland).

THE MARVELLOUS
KINETOPHONE
will be exhibited
TO-DAY (MONDAY),
AT THE
KINETOSCOPE ROOMS,
Next Alan B. Wright's, Mosman-street.

The KINETOPHONE eclipses the KINETOSCOPE and is now the Sensation of the World. The remarkable Machine reproduces SOUND and SPEECH. See it, and you will be astonished. Open from 11 a.m. till 10 p.m.
CHARLES MACMAHON.

The Kinetophone which is a combination of the Kinetoscope and Phonograph will be shown next Alan B. Wright's to-day. Songs and dances are given true to life and create general wonder.

First "talkies" shown in Australia: from *The Northern Miner* (Charters Towers, Queensland), 16 September 1895.

16 September 1895 Sound films first shown in Australia. Three kinetophones are exhibited at Charters Towers. One kinetophone, probably from this group, survives in Sydney. Abroad, these machines only provided musical accompaniment for the films, but Australian shows include soundtracks with full dialogue: the world's first "talkies". The MacMahon brothers continue to manage the Australian Exhibitions. Five kinetoscopes and three kinetophones (later four) are now on show in Australia.

27 September 1895 Kinetophones introduce sound films to Mackay (Queensland).

27 September 1895 Kinetoscopes introduce movies to Rockhampton (Queensland).

4 October 1895 Kinetophones introduce sound films to Rockhampton.

8 November 1895 Kinetoscopes introduce movies to Adelaide (South Australia).

15 November 1895 MacMahons announce that they have a "library" of 40 films for their viewers.

29 November 1895 Kinetoscopes introduce movies to New Zealand. A. H. Whitehouse, probably working under the Lee-Warner Australasian franchise, exhibits four kinetoscopes at Barlett's Studio in Queen Street, Auckland.

8 January 1896 Kinetophones introduce sound films to Auckland, exhibited by A. H. Whitehouse.

18 January 1896 Kinetophones introduce sound films to Adelaide.

22 February 1896 Kinetophones introduce sound films to Broken Hill.

29 February 1896 Kinetoscopes permanently displayed at W. J. N. Oldershaw's Edison Electric Parlour, 162 Pitt Street, Sydney. These probably incorporate the MacMahons machines, a further five machines scheduled for delivery by February 1896 under the Lee Warner contract, and "prize fight kinetoscopes" with extended film capacity. These can each reproduce a round of the Corbett-Courtney and Leonard-Cushing boxing matches. They are probably imported from the Holland brothers, New

York's earliest kinetoscope exhibitors, and they are advertised in Sydney as "the only place they can be seen outside of the United States"

June 1896 Former kinetoscope exhibitor James MacMahon leaves for Europe to purchase a movie projector

Marius Sestier, Australasian representative of Messrs. Lumière, who shot the first confirmable Australian film in Sydney on 25 October 1896

22 July 1896 Marius Sestier indicates his intention of introducing the Lumière Cinématographe to Australia in Sydney's *Daily Telegraph*

late July 1896 G. Neymark and A. J. Perier, associated with Sydney's Baker & Rouse Limited, bring the Cinématographe Perfectionné of Pipoo to Sydney, but are delayed in giving exhibitions

early August 1896 Joseph MacMahon (of the MacMahon brothers, former kinetoscope exhibitors) lands an Edison Vitascope projector in Sydney but is delayed in giving exhibitions.

7 August 1896 Carl Hertz reaches Hobart from South Africa, but shows no films in Tasmania.

17 August 1896 Private preview of movie film projection given at the Melbourne Opera House by Carl Hertz

Carl Hertz, the American conjuror and illusionist who produced the first commercial exhibition of film project on to an Australian audience, 22 August 1896

22 August 1896 First theatrical film projection to paying Australian audience given by Carl Hertz with an R. W. Paul "Theatrograph" projector at the Melbourne Opera House.

27 August 1896 Sydney's first private theatrical demonstration of film projection given by Joseph MacMahon with an Edison Armat "Vitascope" projector at the Criterion Theatre.

5 September 1896 First (American) films offered for sale in Australia. Sydney's Edison Electric Parlour advertises "Vitascope films" for sale

8 September 1896 Movies introduced to Albury via kinetoscopes from Sydney's Edison Electric Parlour

Lumière Cinématographe, rear view with back open to show film gate. Courtesy of Mark Whitmore, Queensland Museum

Melbourne's Princess Theatre, venue for the first exhibition of the 1896 Melbourne Cup coverage on 10 November 1896. Collection of the author

16 September 1896 Lumiere Cinématographe representative Marius Sestier lands in Sydney after giving film projection demonstrations en route from Colombo aboard the S.S. "Polynesien"

18 September 1896 Lumière Cinématographe privately shown by Sestier at Sydney's Lyceum

19 September 1896 First commercial film projection in Sydney – Carl Hertz at the Tivoli

26 September 1896 Australia's second R. W. Paul projector shown by W. Baxter (probably the founder of London's Baxter & Wray in 1897) at the Melbourne Opera House. The projectionist is Stephen Bond, later a pioneer filmmaker and projector manufacturer.

First Australian venue exclusively devoted to film projection is also the first public film projection demonstration in Brisbane – the MacMahon brothers' Vitascope shown at the Royal Arcade in Queen Street

28 September 1896 Second Australian venue exclusively devoted to film projection, Sydney's "Salon Lumière" opens to the public under the management of Walter Barnett, C. B. Westmacott and Marius Sestier at 237 Pitt Street.

13 October 1896 First public film projection in New Zealand – Professors Hansmann and Gow with their "Edison Kinematograph" at the Auckland Opera House

19 October 1896 First film projection in Adelaide – MacMahon brothers' Vitascope exhibited by their associates, St. Hill and Moodre, at Theatre Royal.

20 October 1896 J. Massey and M. Willis exhibit "Living Pictures" at North Sydney's School of Arts.

23 October 1896 First public film projection in Rockhampton (Queensland) – Carl Hertz.

24 October 1896 James MacMahon lands a 60mm Demeny (French) film projector in Sydney

26 October 1896 G. Neymark's Cinématographe Perfectionné opens in a shopfront venue at 266 Collins Street, Melbourne.

27 October 1896 Sydney's Salon Lumière closes

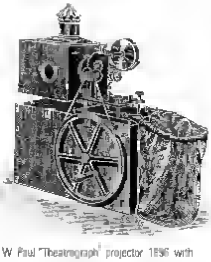
First public film projection in Townsville by Carl Hertz

28 October 1896 First public film projection in Wellington, New Zealand – Joseph McMahon's Edison Vitascope

31 October 1896 Lumière Cinématographe exhibition begins at Melbourne's Princess Theatre

First public film projection in Charters Towers (Queensland) by Carl Hertz.

MacMahons' Vitascope projector opens at Melbourne's Athenaeum



R. W. Paul "Theatrograph" projector 1896 with carbon bias for take-up of projected film, used in Australia by W. Baxter, Stephen Bond of the Newbury Spade company, and Carl Hertz in the latter part of his Australian tour. From John Barnes collection, St Ives, UK

2 November 1896 A British projector (probably an R. W. Paul or Birt Acres machine) replaces the Lumiere Cinématographe at its former Sydney venue, but is withdrawn by managers Goodman and Westmacott within a week.

7 November 1896 First public film projection in Christchurch, New Zealand – MacMahons' Vitascope

First broad gauge film projector exhibited in Australia – James MacMahon's 60mm Demeny projector opens at Sydney's Salon Cinématographe (the renamed Salon Lumière)

Marius Sestier (camera) and Walter Barnett (director) shooting the 1896 Melbourne Cup 3 November 1896 with a Lumière Cinematographe. From *The Bulletin* 14 November 1896 p. 15

20 November 1896 Lumiere Cinématographe s Melbourne season ends. First public film projection in Dunedin – MacMahons Vitascope

21 November 1896 First public film projection in Perth – MacMahons' Vitascope exhibited by their associates St. Hill and Moodie

24 November 1896 Lumiere Cinematographe re opens at Sydney's Criterion Theatre with an all-Australian film programme

25 November 1896 First public film projection in Mackay (Queensland) by Carl Hertz.
Kinetoscope viewer introduces movies to Maitland, New South Wales.

28 November 1896 First public film projection in Newcastle (New South Wales) by J. R. Smythe using an unidentified "cinématograph"

1 December 1896 First public film projection in Bendigo – Stephen Bond of the Newbury Spada theatrical company with its R. W. Paul "Theatrograph" previously shown at Melbourne s Opera House.

2 December 1896 First public film projection in Ballarat – "Professor" Smythe (c.f. Newcastle, 24 November 1896) with the Cinématographe Perfectionné previously shown by Neymark and Petter in Melbourne.

9 December 1896 Lumière Cinematographe moves to 470 George Street, Sydney

12 December 1896 First public film projection in Tasmania Stephen Bond of the Newbury Spada company exhibits the R. W. Paul "Theatrograph" at Hobart s Theatre Royal

19 December 1896 Vitascope lands at Sydney s Edison Electric Parlour

24 December 1896 Vitascope on show at Sydney s Edison Electric Parlour

26 December 1896 Lumière Cinématographe (Sestier) opens at Adelaide s Theatre Royal
Cunard family entertainers advertises its R. W. Paul "Theatrograph" in Sale (Victoria) but no show eventuates. The company eventually presents the machine at Traralgon (Victoria) on 14 January 1897

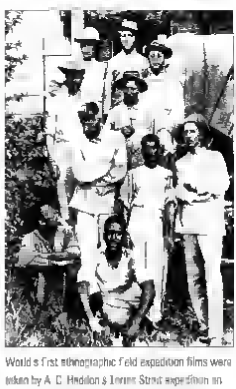
28 December 1896 Ellis and Mack opens a shopfront film projection venue at 420 George Street, Sydney

29 December 1896 Unknown film projector exhibited at Bendigo s Temperance Hall

31 December 1896 First public film projection in Burnie (Tasmania) – Stephen Bond of the Newbury Spada Company with his R. W. Paul Theatrograph

2 Australian Production Chronology 1896 to 1904

Long after 1901 s federation of six British colonies into an Australian nation, we were tied to Britain in trade, in culture and in cinema. Local audiences followed a British and continental inclination towards non-fiction film. We were isolated from our European roots. The new medium brought world events to us. By contrast, American producers increasingly made fictional entertainment films for low-class urban venues. Australian audiences covered a wider social spectrum. We made greater strides in ethnographic film, feature actualities, propaganda film and news film. Of the seven feature length Australian films made before 1904, all but one were made by Melbourne's Salvation Army Limelight Department. Its



World s first ethnographic field expedition films were taken by A. C. Haddon s Torres Strait expedition on 5 and 6 September 1898. The expedition members are shown on that expedition above. Haddon is looking down at the Torres Strait Islander (at left) camera assistant Anthony Wilkin (bat pipe in his mouth on the right.

dominance gave early Australian cinema a high moral and intellectual tone. The lack of local patent enforcers also gave Australian filmmakers a freedom unknown in America.

A preoccupation with feature narrative cinema has thrown excessive attention onto just one early Australian film: *The Story of the Kelly Gang* (1906). Dubious claims of it being "the world's first feature film" (sic) have resulted in all of its predecessors being ignored. The chronology shows that this has distorted historical perspectives. Feature narrative film certainly dominates modern cinema. However, Australian documentary and news production still exceeds local feature output manyfold. The difference today is that non-fiction movies are often made on video and nearly always disseminated via television.

(2) Australian Production 1896 to 1904

24 September 1896 Lumière brothers (Lyon) cable their Sydney representative, Marius Sestier, explaining the failure of his earlier production in India: "Impossible obstruction. Negative opened [by] customs. Improve packing."

25 September 1896 Marius Sestier in Sydney cables the Lumières. "[...] Send twenty sensitive films. First mail [...]" Each film is a minute long.

3 October 1896 Sydney s *The Bulletin* suggests the filming of the Melbourne Cup race.

12 October 1896 Carl Hertz announces that he will import a movie camera to shoot the Melbourne Cup for exhibition in England, but does not proceed.

19 October 1896 James MacMahon announces that he has a 60mm camera and raw film to shoot the Melbourne Cup for exhibition in London and Paris "at Christmas". No evidence has been found to indicate his success.

25 October 1896 First confirmable Australian film is shot by Sestier and Barnett for the Lumieres, *Arrival of Ferry "Brighton" at Manly on a Sunday Afternoon*

27 October 1896 First Australian film exhibited by Sestier and Barnett at Sydney s "Salon Lumière"

31 October 1896 First Melbourne films shot at Flemington s VRC Derby race by Sestier and Barnett for the Lumières.
MacMahons' Vitascope opens at Melbourne Athenaeum with American films and "fourteen replicas of Australian scenes and people" probably lantern slides.

3 November 1896 1896 Melbourne Cup shot or about ten films by Sestier and Barnett for the Lumières.

19 November 1896 Two 1896 Melbourne Cup segments exhibited at Melbourne's Princess Theatre by Sestier

24 November 1896 First All-Australian film programme shown by Sestier and Barnett at Sydney Criterion, including new items *NSW Horse Artillery at Drill* and *Near St. Mary's in Sydney on a Sunday Afternoon*

19 December 1896 *Sydney Post Office from George Street* and *Employees Leaving NSW Government Printing Office* shown by Sestier and Barnett with the last of their raw film stock.

February-March 1897 First indigenous Australian film productions shot by E. J. Thwaites (engineer) and R. W. Harvie (photographer) of Melbourne with gear of their own construction.

17 March 1897 Thwaites and Harvie's Melbourne films exhibited by "Colonel Lumare s" theatrical company touring Tasmania.

20 May 1897 Baker & Rouse (Sydney) shoot three local films on cameras formerly used by Sestier

22 June 1897 First films of an Australian provincial city (Ballarat, Victoria), *Street Scene on Jubilee Day* and *Chinese Procession* later shown by Colonel Lumare s Company (producers probably Thwaites and Harvie).

7 September 1897 First Queensland film shot by G. Bowin, *Lunchtime Traffic in Queen Street, Brisbane*. No evidence of its exhibition has been located

13 September 1897 Sydney production begins for Mark Blow s "Polytechnic" film venue: the first of about 40 actualities he makes over the next year

15 September 1897 First Melbourne street scene film theatrically exhibited, Thwaites and Harvie s *Traffic at the Corner of Swanston and Bourke Streets*.

c. 9 October 1897 First Salvation Army Limelight Department film, *Melbourne Street Scene*

16 October 1897 First Australian film shot and shown the same day. Caulfield Cup race shown on the night of its running by Thwaites and Harvie (Melbourne)

30 October 1897 VRC Derby shot by Thwaites and Harvie, and shown the same night

Melbourne's Salvation Army Limelight Department film patrol the first decade of Australian production. These reels were found at the old Salvation Army Australasian headquarters 69 Bourke Street, Melbourne. Courtesy of George Ellis, Salvation Army Archives, Melbourne

2 November 1897 Melbourne Cup race shot by three film units: Melbourne's Thwaites, Harvie & Sutcliffe; Sydney's Mark Blow for his "Polytechnic"; and Sydney's A. J. Perier for Baker & Rouse.

c. 16 December 1897 Oldest surviving films of cricket (England vs NSW) shot by Walter Barnett at Sydney Cricket Ground. Thwaites and Harvie shoot film of the cricketers in Melbourne shortly afterwards. In September 1897, G. A. Smith shoots an earlier film of cricket in England, but it is not known to survive.

January-February 1898 First Australian film studio: rear of Salvation Army Australasian Headquarters, Bourke Street, Melbourne built by Joseph H. Perry.

First Australian fictional narrative film, May 1898: the Salvation Army Limelight Department's *Prison Gate Brigade Welcoming Released Prisoner*. Courtesy of George Ellis, Salvation Army Archives, Melbourne

c. May 1898 First Australian non-live fictional films, *A Hungry Man Stealing Bread* and *Prison Gate Brigade Welcoming Released Prisoner*, shot by Salvation Army Limelight Department, Melbourne.

11 July 1898 First feature-length Australian screen entertainment with film segments: Herbert Booth's *The Salvation Army's Social Work in Australasia* shown at Sydney Town Hall with 200 slides and six one-minute films.

30 July 1898 First film of Australian Rules Football: Essendon vs. Geelong, shot either by Thwaites and Harvie or by Stephen Bond, and shown this day.

5-6 September 1898 World's first ethnographic field expedition films, produced by Professor A. C. Haddon of Cambridge University on Murray Island in the Torres Straits (Queensland). These include the earliest movies of Australian Aborigines and when shown at Cambridge in late 1905 were the earliest Australian films presented with (wax cylinder) sound.

13 September 1898 Salvation Army film of Fiskenham Girls Home shown with (wax cylinder) soundtrack by Joseph Perry at Albury (New South Wales). The Limelight Department records many wax cylinders for its film and slide shows at this time.

29 September 1898 Last of 40 known Sydney actualities exhibited by Mark Blow at his "Polytechnic" film venue.

c. 2 December 1898 First film made abroad by an Australian producer. The Salvation Army's Joseph Perry shoots "two or three Maori films" while touring New Zealand.

21 March 1899 World's first government financed films: Five Sydney test films reported shot by Queensland government photographer Fred Wills, prior to his Lumière Cinematographe's dispatch to Brisbane.

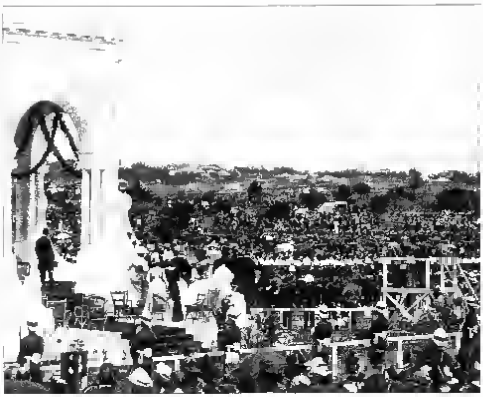
c. 11 May 1899 Earliest known South Australian film: embarkation of Salvation Army founder William Booth from Largs Bay aboard the S.S. "Arcadia", shot by Joseph Perry.

Departure of Second Victorian Contingent to the Boer War (seen here in Collins Street, Melbourne) was filmed by the Salvation Army Limelight Department on 13 January 1900. Collection of the author

19 June 1899 15 one-minute films and 200 slides illustrate Herbert Booth's lecture "Social Salvation" presented by the Salvation Army at Prahran (Melbourne). The film content of the social work lecture increases as Perry finds suitable items for the show.

c. July 1899 Films of Torres Strait and Cape York shot by Queensland government photographer H. W. Mobsby on an official cruise.

c. August-September 1899 World's first agricultural documentary films shot by Queensland Agriculture Department photographers Fred Wills and H. W. Mobsby: *Wheat Harvesting on the Darling Downs* (c. 5 mins), *Sugar Harvest at Nambour* (c. 2 mins). These are also Australia's first films with more than one shot per reel.



Shooting the first Australian film approaching feature length, 1 January 1901: Salvation Army camera crew on the wooden camera platform at night, shooting *The Inauguration of the Australian Commonwealth* at Centennial Park, Sydney. Collect on of the author

c. 28 August 1899 Earliest confirmed West Australian films: Perry's coverage of Salvation Army Commandant Booth's Visit to the site of a boy's home near Collie. An earlier film may have been shot of "General William Booth in Quarantine" at Fremantle, c. 25 February 1899, but the report may only relate to lantern slides.

11 October 1899 Boer War's advent stimulates filming of departing troops. Wills and Mobsby in Brisbane shoot departure of First Queensland Contingent (28-31 October 1899). Stephen Bond shoots First Victorian Contingent (October-November 1899). Baker & Rouse shoot First NSW Contingent (3 November 1899). Salvation Army Limelight Department shoots Second Victorian Contingent (13 January 1900) and Bushman's Contingent (May 1900). For the first time since the invention of movies, Australia is directly involved in a military campaign.

30 October 1899 25 one-minute films and 275 slides now illustrate the Salvation Army social work lecture "Social Salvation". The presentation given at Ipswich by Perry and Booth occupies two-and-a-half hours.

13 September 1900 Soldiers of the Cross: a lecture on the early Christian Martyrs by Salvation Army Commandant Herbert Booth, is initially illustrated by 15 one-minute films and 220 slides shot by Joseph Perry. It is the second feature-length Australian screen presentation including film segments.

21 October 1900 The Salvation Army's first "Biorama Company" of musicians and projectionists commences its first tour at Colac, later shooting local interest actualities in many of the localities visited.

1-3 January 1901 First Australian film approaching feature length, the Salvation Army Limelight Department's *Inauguration of the Australian Commonwealth*, shot on commission to the New South Wales government, including the signing of Federation documents and the subsequent Boer War soldiers' review at Centennial Park.

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Australian actor Lottie Wood (1882-1956), who appeared in the first Australian fictional story films featuring established stage stars: Clement Mason's *Highlights of the Musical Comedy "Fernderra"*, March 1901. Collection of the author

The Production of an Official Co-production Film

Nina Stevenson *looks at the pros and cons*

The prospect of producing a film as an official international co-production is rarely greeted with joy by a producer. It is usually seen as a necessary evil brought about by the financial imperatives of the picture. And although Australian government support of co productions is obviously intended to facilitate joint financing, it is also contemplated that co-production films offer non financial on-screen production benefits. For example, the preamble to the Australian Canadian treaty states that "the film industries of the two countries will benefit from closer mutual co operation in the production of films". To what extent this broad aim is being achieved under the film co production programme is, of course, a subjective assessment outside the scope of this article. But I do want to pursue a positive perspective to making a film as an official co production.

The co production treaties provide a mechanism which enables Australian and overseas producers to collaborate and pool creative resources, while at the same time retaining many of the benefits available to a wholly local production. There are, of course, some horror stories and it is true that making a co-production can become very problematic if communication between the co-producers falters. It is also difficult to anticipate whether the relationship between the personnel from each country will be productive or unco-operative.

In my experience, the best and the worst are possible with co productions. Nevertheless, potential difficulties may be avoided:

- By agreeing at the outset who is the "dominant" producer, both on day to day production matters and on creative decisions. Bite the bullet and be clear about these areas of decision making. The concept of mutual agreement by the co producers on all production matters is unrealistic. The co production agreement between the two production companies must adequately address the question. If there is a disagreement, who decides?
- By ensuring communication between the co-producers throughout the production, not merely during the financing stage. Lawyers cannot legislate in the co production contract that "the co-producers shall have regular meaningful communication". This is up to the individuals and each producer will have his/her own expectations as to the level of detail in information he/she wants from the co producer and what he/she proposes to provide to the co producer, in excess of the "normal" reporting that each producer would expect (including progress reports, cost reports, etc.).

History of the Co-productions Programme

The first official Australian co-productions were made in 1986: *The First Kangaroo* (Frank Cvitanovich), a television feature co-produced with the UK, and *The Navigator: A Medieval Odyssey* (Vincent Ward), a feature co-produced with New Zealand. Since then, a further 25 films have been made as official co productions with partners from the UK, Germany, Canada, France and Italy. Originally, co production films were made pursuant to a memorandum of understanding (MOU) entered into by the Australian Film Commission (AFC) and an equivalent body in the co production country. Finally, a more stable framework was achieved through the signing of official co-production treaties between the governments of the respective countries. Australia has signed treaties with the UK and Northern Ireland, Canada and Italy, and the AFC has standing arrangements (via MOUs) with France and New Zealand. The AFC has also indicated that it anticipates that treaties will be concluded between Australia and Ireland, the Republic of Germany, and France. Although discussions between Japan and Australia have been underway for some years, there are still delays in concluding the text for a treaty.

In addition to co productions with partners from the preceding countries, there are two possible ways of introducing a third country's involvement:

i) Under the Australian UK Treaty, UK personnel (including cast and crew) include residents and nationals of any country that is a member of the EEC.

ii) It is also possible to include a third co producer from a country with which Australia or the co-producer country has signed a co-production treaty. For example, it is possible to have a co-production between Australia, Canada and the Russian Federation because Canada has a co production treaty with Russia. Indeed, Canada has treaties with 43 countries, including the Czech Republic, Chile, Brazil, Hong Kong, Spain, Romania, Israel, Japan and Morocco.

Status of an Official Co-production

A film with official international co-production status effectively enables the film to be accorded the same benefits as an "Australian" film, notwithstanding the involvement of a foreign producer and other non Australian elements (e.g., cast, locations, crew, etc.). Accordingly:

i) The film is eligible for investment funding from the Australian Film Finance Corporation (FFC).

ii) The film is eligible for financial support from the Commercial Television Production Fund (TVPF).

iii) The film is eligible for production funding from the Australian Film Commission (AFC). In addition, if the Australian producer can satisfy

the AFC that the proposed film will qualify as an official co production, he/she is entitled to apply to the AFC for development investment for Australian scriptwriter fees and other Australian development expenses

iv) The film is eligible for quota under the Australian Broadcasting Authority's Australian Content Standard. This new standard came into effect on 1 January 1996. The previous standard did not automatically accord full points to an official co-production and, indeed, frequently the points were considerably reduced because of the creative participation of non-Australians

Note 1: Films funded under the TVPF are ineligible for quota under the ABA's Australian Content Standard.

Note 2: Throughout this article, I use the term "film" to include all forms of film and television drama and documentary production. However, not all the co production treaties cover all forms of television programmes, in addition to feature films. Moreover, some television formats are outside the scope of the definition of an "Australian film" as defined in Division 10BA of the *Income Tax Assessment Act* (relevant to private investors seeking a tax deduction and to the FFC's investment requirements).

Should the Film be a Co-production?

In some instances, where there are several "foreign" elements, the producer will have no choice but to use the co-production model if he/she wishes to access FFC finance. The co-production model may also be used to take advantage of a particular funding scheme in the foreign country in addition to being eligible for FFC funding. For example, the Canadian funding agency Telefilm Canada can invest in Canadian co-productions. Similarly, British Screen will sometimes invest in UK co-productions. Moreover, UK broadcasters tend to pay higher licence fees for UK co production programmes when compared to "foreign" product.

Perhaps a disappointment of the co-production programme is the lack of truly "organic" co-productions which have evolved from an existing relationship between the producers and who jointly develop the project from the outset. More usually one producer develops the project to final draft and then goes in search of a partner to finance the picture.

Against the advantages which flow from pooling two countries' resources, both creative and financial, there are nevertheless disadvantages in producing a film as a co production, including

i) Additional costs to the production including producer fees, legal fees, accountancy costs, telephone and fax, airfares and accommodation. In some categories, the fees more than double. In addition, Australian actors contracted under the Feature Film Award must be paid the highest loading (Category D)

ii) Potential difficulties due to the need to share decision making, both production and creative

iii) Maintaining agreed balances (creative and financial) between the two countries in accordance with the original application for co-production status. Furthermore, the producer must ensure that FFC funds are only expended on "Australian elements". This is an administrative burden which may also impact on creative areas

iv) Additional time commitments by the producers, particularly additional travel

v) A more complicated contracting process which can lead to delays to commencing pre production

The Co-production Contract

Although the drafting of the co production contract provides an opportunity to clarify the working relationship between the co producers, hopefully most of the points to be addressed in the contract will have already been discussed by the individual producers. At the outset, the parties do need to understand their own and the co producer's expectations as to how the co production will run, both on a day to-day level and at the creative level. These issues should not be left to be resolved by the lawyers at the contracting and financing stage.

The primary focus of the co production contract will be to identify the rôles that each co producer is to perform and, correspondingly, the responsibilities of the respective producers. Equally important is the need to address the possibility of disputes between the producers, particularly where decision making is (intended) to be by mutual agreement. A disagreement between the producers cannot be allowed to delay production – there is no time for the producers to go off to a mediation session!

In the event of a deadlock, someone must have final say. Usually this will be the producer who has raised the majority of the finance. But there can be no definite rules in this regard as the structure of each co-production varies. Sometimes one co producer takes the primary rôle on creative issues while the other co-producer is responsible for the day-to-day production of the film, including all decisions which impact on the budget and the schedule.

Finally, to state the obvious, a well drafted co-production contract will not save a deteriorating co producer relationship. At best it may enable the production to continue notwithstanding their poor relationship.

Other points to be covered in the co production contract include: the ownership of copyright in the underlying rights (script etc) and the film, the sharing of net profits, credits, manner of contracting the finance, currency fluctuations, bank accounts, insurance requirements, manner of marketing the film (including a possible division of territories and markets), termination rights, governing law, and specific clauses required pursuant to the applicable treaty. Obviously, the investors in the film (including the FFC) will also need to approve this contract.

Requirements for a Co-production and Applying for Co-production Status

Aside from there being a producer from each of the co production countries, there must be an overall balance between the Australian financial equity, the Australian creative components and the Australian expenditure. For example, if the co-production was a majority Australian 60/40 co production, this means.

- That 60% of the finance has been raised/contracted by the Australian producer (although it is not necessarily all sourced from Australia)
- That approximately 60% of the creative personnel (cast and crew) are Australian, calculated by two separate tests

  By a points system for six key production personnel (writer, director, DOP, composer production designer, editor) and the four lead roles. Points are allocated according to the nationality of the personnel taking these positions. Both the director and the writer are allocated 2 points and other key cast and crew are allocated one point each. Accordingly, 12 points are distributed. On the above example, 7 of the 12 points would need to be allocated to Australians. Note that there are 2 points allocated for documentaries

  By a percentage for down the-line cast and crew. There is some flexibility in this requirement, having regard to the script requirements for cast and the location requirements. Where no Australian actors are cast in any of the 4 lead rôles, it is expected that down the line cast and crew will be increased.
- That approximately 60% of the budget is expended on Australian elements. Moreover, the FFC stipulates that its investment can only be spent on Australian elements. Per diems and accommodation expenses paid to Australian crew while on location overseas count as Australian expenditure, as does a proportionate amount of the completion guarantee fee, insurance premiums and the contingency. Sometimes, in order to assist in meeting this expenditure requirement, post production is carried out in the non location country. The budget needs to correctly identify all Australian and overseas expenditure (budgeted and actual)

The minimum financial equity to be provided by a co producer is 30% under the co production treaties. No minimum is specified in the New Zealand MOU (although the minimum would probably also be in the vicinity of 20% to 30% as agreed to by the AFC and NZFC), whilst the French MOU provides that the financial contribution by the Australian co-producer may vary from 40% to 80% and the contribution by the French co-producer may vary from 20% to 60%. The proposed French treaty will amend this so that the minimum for Australia will also be 20%.

The Australian producer must complete the AFC's "Application Form for Official International Co Production Status" and lodge it with the AFC, together with a copy of the script, budget and co production contract. The foreign co-producer makes a separate application to the equivalent foreign competent authority.

Before the AFC makes any final decision, the proposed co production is referred to the Industry Advisory Panel (consisting of representatives from the AWG, MEAA, ASDA and SPAA). The AFC then consults with the overseas authority responsible for administering the co production programme. Once the project is approved as an official co production, the Australian producer completes a short-form application for a provisional 10BA certificate which is countersigned by the AFC.

The FFC also has policy guidelines for co-productions including some minimum requirements relating to key production personnel and cast. The FFC will generally expect either the writer or the director to be Australian and a major rôle to be played by an Australian actor. In addition, the FFC expects a high level of market place attachment (pre-sale, distribution guarantee, print and advertising guarantee for theatrical release) for official co productions.

Matt Day and Alice Garner.

Love and Other Catastrophes

Love and Other Catastrophes is a romantic comedy – a day in the life of five uni students – made by the filmmaking collective of Emma-Kate Croghan, Stavros Efthym ou, Yasi Bergman, Helen Bands and DOP Justin Brickle.

Croghan describes the film as being influenced by a passion for screwball comedy of the 1930s and '40s.

> The film's not so much about university as about life ... and the energy that comes out of the university experience. You go to this place to learn, but really it's about getting the social thing happening, finding your place in the world.
>
> University's a much more serious place now, but I know a lot of people's experience was that it was a time to have parties.

The independently funded film was shot for almost no money (though the Australian Film Commission has stepped in to pay for the post production). Croghan:

> If you want something, it will happen. That's the thing about a film like this: it had an energy, the script had an energy, and it just snowballed from there.

Bands adds:

> We may have had budgetary restraints, but on the other hand it allowed us a degree of freedom.

The five university students are played by Frances O'Connor, Matt Dyktynski, Matt Day, Radha Mitchell and Alice Garner.

[All quotes extracted from a forthcoming interview with Emma-Kate Croghan and Helen Bands by Finoline Hopgood.]

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Canned Theatre, Not

JOHN CONOMOS is excited by the casting of Laurence Fishburne as Othello and sees Oliver Parker's film as a parable of today's cultural societies

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Unfulfilled April

What happens when a modern Australian middle-class housewife does a Patty Hearst? RAYMOND YOUNIS finds out

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Deciphering a Story

1996 is shaping up as the year of Australian films on the intellectually challenged. PETER MALONE experiences Lilian's Story

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inreview

KARVAN SHINES • DION BEEBE DAZZLES • SCORSESE SEES RED

Film

OTHELLO

Directed by Oliver Parker. Producers: Luc Roeg, David Barron. Executive producer: Jonathan Olsberg. Screenplay: Oliver Parker. Director of photography: David Johnson. Production designer: Tim Harvey. Editor: Tony Lawson. Composer: Charlie Mole. Costumes: Caroline Harris. Cast: Laurence Fishburne (Othello), Irène Jacob (Desdemona), Kenneth Branagh (Iago), Nathaniel Parker (Cassio), Michael Maloney (Roderigo), Anna Patrick (Emilia). Australian distributor: Fox Columbia Tristar Films. UK. 1995. 35mm. 124 mins.

Oliver Parker's debut feature, a film adaptation of Shakespeare's Othello, has many attractive dramatic [illegible] aspects. Thankfully, it goes against the customary tradition of treating Shakespeare on the screen as a [illegible] cultural "British" experience. You know the movies by now: canned theatre, stodgily shot, [illegible] emphasis on uttering Shakespeare's exquisite words as an expression of authentic class and privilege.

Parker does cast the charismatic Laurence Fishburne as the sexually smouldering Moor in love with Irène Jacob as the vibrant Desdemona; it is one of the film's more impressive attributes. Fishburne's Othello is an [illegible] film; he is naive, amazingly proud and erotically entrenched in a highly charged [illegible] relationship. Othello and Desdemona [illegible] which [illegible] by Kenneth Branagh's [illegible] Iago [illegible] for the drama [illegible]. Branagh's superb [illegible] never [illegible] before, like Othello, entranced [illegible]. Much [illegible]

Parker [illegible] structures Othello in order to [illegible] the [illegible] character of the play. The jealousy [illegible] to [illegible] foolish [illegible] of his former [illegible], Othello [illegible] the Moor's [illegible] Cassio (Nathaniel Parker) as his [illegible] Iago [illegible] Othello by suggesting that Desdemona has a secret passion for Cassio.

Othello seethes with passion. Its [illegible] characters are [illegible] by their intense [illegible] passions triggered by Iago.

Parker's success partly [illegible] decision to give the work a definite [illegible] cultural look. [illegible] *Othello's* [illegible] persuasive element [illegible] Venice in the 16th century [illegible] cosmopolitan character. This aspect resonates [illegible] and it allows the film to go beyond the traditional, and [illegible] Shakespeare [illegible]

The substantial visual flashbacks and camera [illegible] and *Othello* also increase the film's [illegible] (foreground [illegible]) [illegible] Parker [illegible] cinematic [illegible] surprises. The cool production design focuses on the intense emotional relationship between Othello and Desdemona; [illegible] Shakespeare [illegible] pageant or tapestry [illegible] well crafted [illegible] and the darker emotional colours of the human psyche.

Venice, as the alluringly baroque [illegible] features in the opening scenes of the film, but [illegible] *Othello's* subsequent scenes. The [illegible] between Othello and Desdemona is rendered by atmospheric [illegible] fluid scenes of [illegible] (which [illegible] the [illegible] including [illegible] and the [illegible] claustrophobic [illegible] in their bedroom where Othello smothers her.

Another clever decision is the later shift in scale [illegible] the cinema

Lucy (Claudia Karvan) and Diana (Catherine McClements): Danny Vendramini's Redheads

Jim Schembri Loves Redheads

The big, brassy, stupid, funny joke at the centre of *Redheads* is its title. Sure, the hair on the heads of its two leads is red, but it's not nearly as red as the whale-sized herring that lies in the middle of the film's narrative, flapping and jumping about waiting for you to identify it as something it's not.

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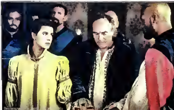


Desdemona [illegible] Othello [illegible]

inreview

Films

continued

[illegible] trading zone of Venice with its pronounced emphasis on a cultural and religious war between the West and East to the more personal claustrophobic [illegible] of a garrison on Cyprus, where Iago's [illegible] Othello takes [illegible] in Cyprus where Iago's clever understanding of Othello and Desdemona's passionate love [illegible] the hill [illegible] gullible Othello.

Othello does not emphasize [illegible] the certainty of Iago's motives; instead, it presents him as [illegible] the brave warrior Moor for a decade, only to be hurt when Othello passes him [illegible] the more graceful and socially connected Cassio. By the end, while Iago lies mortally wounded by the dying Othello, who takes his own life as he has discovered the wicked and tragic world of sexual jealousy that Iago catapulted him into, we do have an emphatic moment or two for Iago's self-destructive motivations.

Along with many [illegible] close-ups and [illegible] lighting, Othello's [illegible] visual style is also one of many attempts to make Shakespeare accessible to today's film audiences. The more [illegible] camera techniques (Steadicam and slow motion) are dictated by the changing screen plot and not by stage considerations. When Iago and Othello address us in their soliloquies, we become part of their personal world of emotions, conflict and [illegible] passions. The monologues work because they [illegible] the film [illegible] Shakespeare [illegible].

Performatively and visually, this film is charged with a [illegible] visual approach to the [illegible] translating Shakespeare for the screen. [illegible] and [illegible] work well together as the [illegible] one of the most enduring plays we have about the [illegible] world of sex and jealousy, hate and revenge.

● JOHN CONOMOS

VACANT POSSESSION

Directed by Margot Nash. Producer: John Winter. Scriptwriter: Margot Nash. Director of photography: Dion Beebe. Editor: Veronika Jenet. [illegible] designer: Clarissa Patterson. Production designer: Michael Philips. Composer: Alistair Jones. Cast: Pamela Rabe (Tessa), Toni Scanlan (Joyce), Linda Wilkinson (Kate), [illegible] (Aunty Beryl), Olivia Patten (Millie). Australian distributor: AFI Distribution. Australia 1996. 95 mins.

I was trying to do a lot and I had to [illegible] but I now [illegible] you get to make a film. You might as well try and do a lot. My favourite quote, which we had up on the editing room and which I had while writing it, by [Robert] Bresson: One does not create by adding but by taking away. Empty the pond to get the fish." — Margot Nash

Margot Nash has made major contributions around the margins of mainstream Australian film production for many years. She has worked as a cinematographer, editor and consultant on [illegible] independent documentary, short and experimental films. [illegible] *[illegible] (1987)*, a film [illegible] about young girls [illegible] (1986), and a short documentary [illegible]. Other [illegible] *We Aim to Please* (1976) and *For Love Or Money* (Megan McMurchy, Margot Nash, Margot Oliver, Jeni Thornley, 1983). *Vacant Possession*, which Margot Nash wrote and directed, is her first feature. It is an ambitious undertaking, an exploration [illegible] young woman and [illegible] and denial of motherhood.

Vacant Possession premiered at the 1995 Melbourne Film Festival and was described by film critic Adrian Martin as "certainly the best Australian film [illegible] for this year". Martin linked Nash's story to the plot of another Australian film, *Hotel Sorrento* (Richard Franklin, 1995), which also features a young woman returning home, her disputes with her sister and her attempted reconciliation with a [illegible] father. Martin argues, though, that Nash's interest in the Aboriginal legacy of Australia [illegible] gives her story a much broader social perspective. Martin also linked Nash's film with a history of women's cinema, from the surrealist-inspired "dream film" of Maya Deren's *Meshes of the Afternoon* (1943) through to Susan Dermody's *Breathing Under Water* (1992).

Vacant Possession is indeed a [illegible] layered emotional dreamscape situated within a recognisable moral and intellectual environment and political reality.

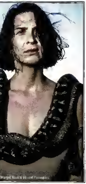
Vacant Possession unfolds with one primary focus: from the point of view of Tessa (Pamela Rabe), a woman [illegible] after the death of her mother. The house she grew up in [illegible] as [illegible] the maternal [illegible] between her and her sister, Kate (Linda Wilkinson) [illegible] perspective [illegible] the property [illegible] from its side. But while Tessa [illegible] with the past [illegible] the [illegible] A [illegible] house [illegible] the dreams and memories and ghosts of the past, healing the [illegible] of the present.

With [illegible] graphic markers [illegible] present become interchangeable [illegible] the same [illegible] children [illegible]. A [illegible] falls [illegible] World War II [illegible] and [illegible]. A young girl falls in love with [illegible] (Graham Moore), an Aboriginal boy, and becomes pregnant to him. [illegible] unsuccessfully to force his daughter to have an abortion. A father [illegible] shoots and wounds the boy. A young girl flees.

[illegible] Tessa consoles her younger self [illegible] understanding and compassion [illegible] realising her own departure through her mother's eyes [illegible] seen or been. The empty house becomes the site of her "dreamtime". And so the healing and reconciliation begins.

[illegible] images by [illegible] Dion Beebe [illegible] AFI award recipient for his work on *Eternity* (Lawrence Johnston, 1994). Just as the [illegible] swamp [illegible] location of the house adds to its meaning and the ways in which it asks to be read.

The setting is [illegible] Botany Bay [illegible] Dolphins [illegible] views [illegible] Rocky headlands [illegible]



Tessa (Pamela Rabe). Margot Nash's Vacant Possession.


Lucy (Claudia Karvan).

Martin Weir (Danny De Vito) and Karen Flores (Rene Russo), *Get Shorty*.

Redheads

Director: Danny Vendramin. Producer: Richard Mason. Executive producer: Danny Vendramin. Screenwriter: Danny Vendramin. Inspired by the play *Say Thank You to the Lady* by Rose Scott. Director of photography: Steven Mason. Production designer: Ross Wallace. Costume designer: Ross Whitlock. Editor: Marc Van Fleuren. Composer: Felinity Foxx. Sound recordist: Max Bowring. Cast: Claudia Karvan (Lucy), Catherine McClements (Diana), Alexander Petersons (Simon), Sally McKenzie (Wanda Zelda), Anthony Phelan (Inspector Quigley). Roxy Films. Video: 21st Century. Rating: M. 35mm. Australia. 1992. 102 mins. Video release only.

The brash, stupid Lucy (Karvan) is the centre of *Redheads*, a title that refers to the hair on the heads of its two leads, as red, but it's also, nearly as red as the whole-sized herring that lies in the middle of the film's narrative flapping and jumping about waiting for you to dunk it, as something it's not.

Rarely has a film worked so hard and wished such a playful, lovable sense of mischief, for the sake of a single punchline. This film's style has almost nothing to do with Hitchcock but if Alfred were alive to see it, he would surely smile in quietly to himself as he wondered where all this wonderful effort was leading.

The strength of this film's style and its terrific actor direction serve to create scenes that might be on the track of a motorcycle riding, dark helmet wearing murderer, or maybe not. It's a fun guessing game, whether or not you beat the film to its rather zany climax.

Lucy (Claudia Karvan) is a young, extremely attractive, rough talking girl who runs a bit of trouble because she smashed up the police car while in her underwear. The reason she smashed up the police car was because she wanted to get arrested. The reason she was in her underwear was because she was just having sex with Brewster (Mark Hembrow), the boss of an head of the Justice Department. The reason she wanted to get arrested was for safety, because Brewster had just been 12 gauged by a motorcyclist riding dark helmet, wearing murderer. Lucy didn't see it happen, but a video camera they were playing with did.

Lucy spends most of her time either committing petty crimes or serving time for them in the friendly atmosphere of a local women's security facility run by a whipping, whining, gigantic and a repressed matriarchal warden called Zelda (Sally McKenzie). You don't hear much from Zelda throughout the film, but her comment early on to Diana (Catherine McClements), the nob lawyer who has come to help Lucy, that she Zelda, thinks is used to be pretty once herself, makes you suspect that old Zelda's got a pretty big chip on her shoulder.

Lucy and Diana are both on the verge of life altering characters journeys. Diana has just become a lawyer and is being warmed in the friendliest possible way by her superior, Simon (Alexander Petersons), that her dedication will soon give way to the realities and practicalities of life. Meanwhile, Lucy is in fear of her life as a fellow inmate is killed by the motorcyclist riding dark helmet wearing murderer because it thinks it's her. Lucy's instincts of self preservation, instilled by her criminal days, to hit high gear, or else she'll end up dead too. For this, she needs Diana's help, and in convinces her that someone is out to kill her, and that it may involve something to do with the people she works with. Diana is a little sceptical at first, and in silhouette of the motorcyclist riding dark helmet wearing killer, moves only moves around to hit phone with a big gun.

The film drops some of the cheesiest, flimsiest, most inefficiently over the top performances by the film's secondary sleazebags, namely Diana's boss Simon, and his police inspector mate Quigley (Anthony Phelan). Quigley is a big, beefy guy with a square head and snout for a nose that does everything but shoot fire and steam out each nostril when he talks. He's a straight up and down kind of guy who thinks sex is overrated. "Rather work out," he says.

Simon provides a seasonal moral philosophy for Diana to struggle with, expressed in an arrogant, self satisfied manner that is so nonchalant it's almost attractive. "People are scum," he says to her with a dirty smile. "And when you realize that simple fact, it makes you infinitely more powerful and removes all the moral garbage and guilt that stop you getting exactly what you want." He sounds like he's running for office.

These supporting performances are not only enormous fun to watch, they are hugely important in propelling the narrative joy ride of *Redheads*.

Both men are crooked, using the system to get as many perks as they can. Diana's mind, refocused to this unexpected aspect of her profession, I fear when Simon reveals to her that the rather workaholic nature of his business brings him for by an emergency call. Later, when she needs to locate the videotape that captured the killer's image (which Lucy has hidden in a washing machine), Diana approaches Simon in her attempt to mock confusion, declaring that she is giving up her moral pretensions in exchange for the good life.

Before she can enjoy any of it, though, she is given the once-over by Quigley, including a pretty comprehensive frisking and some hard words in her ear about not messing around with them. Just shinning up the way Brewster did. The neon-lit suggestion here is that the greasy pig killed Brewster because the sod found God and was going to spill the beans on the little genius.

Did they, though? The characters loom so large and are drawn in so deep, they become prime suspects in the viewer's eye. Naturally, prime suspects in movies usually have a take conviction rate, but it's only when Zelda, the prison warden who used to be young and pretty, makes her show-stopping, climactic appearance wearing an old wedding dress she borrowed from Miss Havisham, that the criminal careers of Simon and Quigley are quickly put into very sharp perspective.

While McClements does a passable job as the attractive-naive, slightly dopey lawyer, it is Karvan's performance as Lucy that stands out like a flower. As the over experienced juvenile delinquent, she is nervy, twitchy, full of lying, telling manipulations and quirks, such as the sheepish way she apologises to Diana for yelling at her, or the way her voice suddenly jumps several octaves as she becomes stressed. The portrayal is almost too good to be wasted in a film that is so proud of its ultimately lack of dramatic consequence.

J M SCHEMBRI


Brewster (Mark Hembrow) and Lucy.

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flight path of planes that are constantly landing and leaving the nearby airport. It is also the site where Captain Cook first landed in 1770. Hence, the "apparently empty" house, which is actually so emotionally alive and full of metaphor, is "terra nullius" – the vacant, uninhabited land Cook "discovered" and occupied so long ago – a land in fact already clearly possessed.

Against this historical grounding the natural world acts like a house of mirrors. Mitch tells Tessa the slithering serpent she wants to flee is in fact his spirit. The remarkable dream image of the serpent wrapped upper body of an older Tessa is suggestive of the attachment this young man has had on her later life. The first meeting of daughter and father after so many years takes place in what has been described by actor John Stanton as a King Lear like night where the wildest of storms tears the roof from the house to reveal a mad father's reconciliation with his apparently thankless daughter. For a feminist cinema which has historically been so preoccupied with mother and daughter relations, in this instance this (post colonial) dénouement is with the father.

There were times, however, when I felt that the film was excessively didactic, wearing its heart too much on its sleeve – perhaps as a consequence of its own grand ambitions and dreams. Millie (Olivia Parten) – the grand-daughter of Mitch's mother – is evoking the child that Tessa lost – spends much of the time wandering around searching for or holding a white stone she called Captain Cook. "Why is he called Captain Cook? Because he's white?" asks Tessa. "No because he wasn't invited, and he wouldn't go away" replies Millie. In another scene, Tessa cradles the cat while watching the Aboriginal family playing cards together – its burden and responsibility now returned. Then, during the stormy tempestuous reconciliation, the cat is killed by the collapsing house and Tessa buries "Captain Cook" at the site of his arrival. This heavy-handedness is curiously literal in its incessant articulation and repetition and often to the detriment of its overall vision and effectiveness.

In the voice-over narration on her return home, Tessa begins, "Some dreams you remember as if they were real, others are like fragments that float away, never to be held." It is in the dream like fragments though – a hand in the water, a gate being opened, dancing red shoes evoking a set of red dice, a necklace, the shadows across a bedroom – in its lightness of touch and delicate emotions, that the film is finally most satisfying and affecting. It is in these lesser-stated and more ambiguous poetic moments that the heart of the film is most successfully revealed: committed and enduring.

ANNA DZENIS

TURNING APRIL

Directed by Geoff Bennett. Producers: Liell McCall, Heather Ogilvie. Executive producers: Phil Bertsch, Robert Lantos. Co-producer: John Winter. Scriptwriter: James W. Nichol. Director of photography: Steve Arnold. Production designer: Michael Phillips. Costume designer: Clerissa Patterson. Editor: Susan Shipton. Composer: Lesley Barber. Sound record st: Bronwyn Murphy. Supervising sound editor: Fred Brennan. Sound editor: Rob Lough (ADR). Mixers: Don White, Scott Purdy, Scott Shepherd. Cast: Tushka Bergen (April), Christopher Morsley (Chappie), Dee Smart (Kyra), Aaron Blabey (Leif), Taylor Kane (Donny), Lucy Hill (Robin), Justine Clarke (Rose), Jud Parr (Mother), Kenneth Welsh (Father). Australian distributor: Total. Australia 1996. 35mm. 98 min.

Few Australian films have looked at the problem of abusive parents or adults and the consequences of their acts on young men and women. This film attempts to examine the issue in the light of criminal behaviour or in terms of children who themselves become parents. Certainly, the two characters who emerge in the film as the leading figures – one is a thief, one is a mother – have at least one thing in common, namely, a past which is disturbed by dark, mostly unrevealed depths, a history which is full of gaps, one assumes, because of some traumatic or abusive events which have become repressed, and which erupt painfully into consciousness in the form of sudden bouts of anxiety–depression–attitudes of pessimism or of despair.

The story is an intriguing one. April (Tushka Bergen) is married to an ambitious man, Chappie (Christopher Morsley). He is an "Assistant Executive Assistant", whose aim is to become an "Executive Assistant", in the Attorney General's office. He has little time for April and is constantly working on ways of gaining promotion. The film does suggest that he is prepared to be unscrupulous in order to get and maintain power. Much of his physical energy seems to be spent doing push ups in the foot of the bed in which April lies alone.

April is clearly unfulfilled on a number of levels. Moreover, her relationship with the father figure is a deeply unsettling one. The film works in terms of hints, implications and suggestions, but it seems that something quite disturbing (from the point of view of the viewer and April) has taken place between the man and the girl. Crucially, April is either unwilling to articulate, or incapable of articulating, the content of this experience, a point which suggests that the experience is perhaps too traumatic to put into words or too painful to face. Of course, when the man turns his attentions to April's daughter, the viewer and April assume the worst. The scenario is clear: April's relationship with her husband does not give her opportunities to work through her anxieties and problems.

April is kidnapped by gang members who are in the process of robbing a bank. She is goaled for a short time and offered freedom. She refuses to leave. She meets and has an affaire with Leif (Aaron Blabey), another damaged individual. He bears a scar on his cheek and has a great deal of trouble speaking about it and about his past, when his face came into contact with a stove. (The reasons are undisclosed, but the viewer infers a link between April's unpleasant earlier experience and the cruelty to which Leif has been subjected). The two are drawn together. Indeed, Leif is the first in the film to offer to listen to April's story. Crucially, she does not or cannot articulate her earlier experience(s). And crucially, when she asks him much later in the film to explain what had happened to him, he responds by lashing out at an elderly man who happens to be nearby.

The film, in this respect, brings together two figures who are deeply scarred and who, in principle, might offer one another a chance to heal. It is thought provoking to find that both react in similar ways in the absence of articulation, help, understanding and healing. April turns to stealing, even though she can easily afford to buy the objects in question. Leif is a burglar who drinks and smokes, it seems constantly, and who remains pessimistic in many ways about the fate of the gang.

The film, while it deals with the relationship between these two figures, does hold the viewer's interest. The director also adopts some unconventional and quite imaginative stylistic devices, but these are not always effective. Three examples should suffice. Fans are accelerated in moments of crisis or high drama, perhaps to reinforce the sense of confusion and breathlessness. The camera whirls around the figures, for example, when April is caught stealing a doll, which is itself a suggestive object, given her tainted past. In moments such as these, the scenes have a hectic and dramatic effect which heightens the sense of the character's instability.

In other scenes slow zooms are used very effectively for the transitions between past and present, or between states of being which are characterized by peace and turmoil. Such a strategy is not new – it was used in quite breathtaking fashion by Tarkovsky, Resnais, Paradjanov and Jancsó and, less effectively, by many others – but it creates a fluid rhythm which is nicely contrasted in structural terms with the many signs and strategies of rupture, trauma and disorder.

Finally, close-ups are used quite effectively as book-ends, so to speak: an extended close-up of April's face while she is awake and an extended close-up of her face while she is (peacefully) asleep. Less in very visual terms, the film's thematic trajectory.

But the film does not really manage to break away from many clichés. So, for example, Leif drinks and steals, April is attracted to a wider, less-stable form of existence, at least for a while. Though the scenes are generally directed with imagination and flair, the viewer feels, on the level of the narrative, that he/she has seen and heard this before. Also, there are scenes which lack credibility: some of them seem to veer towards surrealism and absurdity (it is a pity since these scenes undermine the film's otherwise naturalistic thrust and its sensitive concern with the nature of such damaged lives).

What is even more troubling is the film's dénouement. Of course, one cannot say much more here and now, since some readers will want

April (Tushka Bergen) and Chappie (Christopher Morsley). Geoff Bennett's *Turning April*.

SOFTIMAGE | 3D

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FOR FLAME

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to see the film. Suffice it to say that the denouement is violent (and just a little sudden in purely narrative terms). Such an ending is dramatic and quite cinematic, one must admit, but it is a pity that a more constructive approach (to what is a heinous crime) could not be advocated. In this context, the vision that the film offers is less than optimistic, less than hopeful, in a very crucial sense.

Having said this, though, there are many scenes which are directed with sensitivity and imagination. If the narrative does not cohere completely, it nevertheless does offer a timely reminder of a problem which continues to have devastating effects on individuals, both male and female, as well as on groups, a problem which demands a constructive and sensitive response if the terrible silences and traumas are to be overcome. ⊕ RAYMOND YOUNIS

LILIAN'S STORY

Directed by Jerzy Domaradzki. Producer: Marian Macgowan. Executive producers: David Court, Jeremy Sinan. Co-producer: Mike Wilson. Scriptwriter: Steve Wright. Director of photography: Slawomir Idziak. Composer: Cezary Skubiszewski. Production designer: Roger Ford. Costume designer: Edie Kurzer. Cast: Ruth Cracknell (Lilian Singer), Barry Otto (John Singer/Father), Toni Collette (Young Lilian), John Flaus (Frank), Iris Shand (Aunt Kitty), Susie Lindeman (Jewell), Ann Louise Lambert (Mother). Australian distributor: Fox Columbia Tristar Films Australia. 1996. 35mm. 102 mins.

Australian audiences have had a disturbing time recently asking what is normal as they watched *Angel Baby*. They have had an entertaining time asking what is normal as they watched *Cosi*. They are in for a confronting mix of disturbing and entertaining as they are being asked to reflect again on what is normal.

While the plot outline of *Lilian's Story* might be familiar from memories of Ben Miles, the vagrant eccentric who proclaimed Shakespeare in the streets and who was forever getting into taxis (or at least, that was the mythology when I was growing up), Steve Wright's screenplay is an adaptation of Kate Grenville's 1984 novel. Since I have not read the novel, I will be writing on the film as film rather than as adaptation for the screen.

Searching for a word to describe the experience of watching *Lilian's Story*, I choose fractured. It relates to the film's structure: a sudden immersion in a story that needs plot and motive explanation, but which makes its audience labour at understanding as it takes us into Lilian's memories, flashback glimpses of painful recall. It relates to the quite different impact of the two actors who play Lilian: Lil an old and Lilian young. Ruth Cracknell's forceful dominance and Toni Collette's fragility and vulnerability. It also relates to the tantalizing device of having Barry Otto play both the suspected but brutal father and the emotionally impaired son.

This means that the audience has to work quite hard intellectually and emotionally to appreciate Lilian. Ruth Cracknell is such a powerful, even tough, screen presence that she does not elicit a strong feeling response. Toni Collette does.

Maybe this is the core of Lilian's story: a precocious but repressed young woman is brutalized verbally, physically, emotionally and sexually by her father, her emotionally unstable mother disappears, her younger brother is ineffectual. She disappears into an institution for 40 lost years and emerges into the 1990s with something like an awakening. She now learns how to deal with the world, with her past and to survive.

The producers refer to this film as a mosaic. Rather it is like being given the pieces of a mosaic and having to put them together without the benefit of having any basic outline or design. The film is a challenge emotionally and psychologically, and is a confrontation about Australian family relationships, especially those that appear genteel yet are anything but.

Ruth Cracknell's performance is striking but, whether it be Cracknell's acting style or her interpretation of what Lilian must be like after such a troubled life (or both), it sometimes seems overly theatrical and contrived, drawing attention to itself. This is particularly the case with her Shakespearean recitations. (The film begins with one of these – so we know where we stand.) She uses a declamatory style, full of bravado, which does not help audiences relish the quotations or appreciate fully their meaning for her life. They often remain simply as a device to show an odd blend of intellect and eccentricity.

On the other hand, Toni Collette, after *Muriel's Wedding* and *Cosi*, continues to impress with her versatility. She offers us complete, at times naked, vulnerability, a victim who might have lived a full, rich life if only she had not been trapped within her family.

By now we are familiar with Barry Otto's ability to portray larger than life eccentrics (*Bliss*, *Cosi*) and timid men who might have been stronger (*Strictly Ballroom*). He is able to draw successfully on this repertoire to portray a father who sees himself a pillar of society but who reveals to us a depravity beneath respectability, and to portray a son and brother who is men in himself but has blocked out everything unpleasant.

Within Lilian's story there are many Lilian worlds and galleries of characters: moments of madness in an institution, violence and kindness among the prostitutes of King's Cross, the poets and the brutes who are taxi drivers, the courts and prisons, vagrants and the buses, the wharf shelters and the palatial mansion that was her home. Amongst the taxi drivers, Lilian finds her old heau now grown old and alcoholic (his acting ambitions come to nothing) in the form of John Flaus. Flaus has developed the ability to make contrived Ockerisms seem appearance and in accent and intonation seem perfectly natural. He provokes a nice contrast with Ruth Cracknell's style.

Lilian (Toni Collette). Jerzy Domaradzki's *Lilian's Story*.

But there is another significant factor that contributes to the fractured response to *Lilian's Story*. It is its European style. We see that the setting is Sydney, but it is not always a Sydney we know. Our hour-city movies (and tele-features and series) are full of light, full of flair, full of action. *Lilian's Story* is not. The light looks different. The cinematic portraits of the characters are more contemplative than we are used to. We follow the characters in an introspective mood which could make us uncomfortable.

Director Jerzy Domaradzki has already shown us an Australian world that is allegedly not normal that of the Downs Syndrome adults in *Struck by Lightning* (1990). He acknowledges that, as a Polish-trained filmmaker, as a teacher in Australia, he is an outsider. His film is that of an outsider who puzzles over how characters survive (or don't) in this newer world. Their experience are universal, so there is no difficulty in looking at torment, cruelty and re-birth in a 'European' way.

When we realize that the cinematographer is Slawomir Idziak, who has worked with Wajda, Zanussi and, recently, with John Duigan on *The Journey of August King*, and that this is his first visit to Australia, the collaboration of director and cinematographer have, literally, coloured our view. With the further information that Idziak worked with Kieslowski, especially on *La Double Vie de Véronique* (*The Double Life of Véronique*), with its symbolic use of light, glass, mirrors and reflections, and *Trois Couleurs: Bleu* (*Three Colours: Blue*), with its pervading filters and tones, one can make more sense of the affect that *Lilian's Story* has on its audience. The Warsaw and Paris of Véronique, different but the same, are akin to Domaradzki's and Idziak's unexpected Sydney. (He has used a red filter for the present and a yellow filter for the past.) The musical score, ranging from spasmodic chords to choral, is the work of Melbourne-based Cezary Skubiszewski.

Finally, *Lilian's Story* and the themes that Kate Grenville has (apparently) explored in her novel and offered to the filmmakers are important for the 1990s and the 'normal' Australian's need to be aware of dysfunctional families, emotional violence and abuse, the destruction of self esteem and the consequent breakdown in sanity. The film, in discreetly graphic sequences, also brings to the surface the taboo of incest. The finale, with its (symbolic/realistic) outback vista, still remains an open-ended enigma. The discussions the film raises could be important.

Lilian's Story could have the same affect on the average audience as that captured in the Sydney bus sequence when Lilian, without paying her fare, annoys most of the passengers with her Shakespeare who find her 'off' or who studiously ignore her. I hope not too many feel like another character who has a more vicious raucous to Lilian. In one of Ruth Cracknell's more poignant scenes, the taxi-driver she cannot pay goes to the passenger side, grabs her by the ear (just like those old sadistic teachers used to) and drags her from his vehicle. *Lilian's Story*, hard work though it may be, deserves more careful attention. ⊕ PETER MALONE

inreview

Books

THE SCORSESE CONNECTION

Lesley Stern (BFI & Indiana University Press, London 1995, 257pp, illus., rrp $35.50)

The book's front cover graphics are rendered in red on white – some black, but mainly red, a colour of immeasurable esteem and resonance in the cultural mythology of film, an instance evoking the cinema of Michael Powell, Nicholas Ray, 60s Godard, or Cyd Charisse's lips. It may well be the colour of cinephilia. And it is certainly Scorsese's colour, even if he shares it with so many others.

Lesley Stern, author of *The Scorsese Connection*, seems particularly attuned to this colour. She writes at times as if she feels herself to be a kind of repository of its secret force in cinema. For her, red is more than a colour, it is a sensation, an emotion, a metaphor. "Scorsese's red hot cinema" – perhaps the key leitmotif in a book encrusted with metaphoric and associational thought.

The artwork which graces the book's cover is also of interest: in this light, a collage composed of several shredded film stills (bathed in red) and cropped titles – a Scorsese mural in the making. The shredding, the fragmentation, the bathing in red, appropriately echo Stern's approach to the films. Rarely respecting the integral nature of narrative art, Stern cuts into the films, tears at them, rips away pieces, secretes details, frames fragments: the closing moments from *GoodFellas* (1990), the boxing gloves from *Raging Bull* (1980), the prologue scene to *Alice Doesn't Live Here Anymore* (1974). She enacts a form of textual violence as if, having been violated as a spectator to this cinema (a perversely pleasurable experience it would seem), she now returns the favour in kind.

Either marked or ghosting in the background, this sense of the spectator's violation of vision and body is ever present in the book. Of Stan Brakhage's *The Act of Seeing with One's Own Eyes* (1971) – *apropos* a chapter containing a divinatory comparative analysis of Powell and Pressburger's *The Red Shoes* (1948) and *Raging Bull* premised on the power of totemic objects in films (the red shoes, the boxing gloves) she writes:

> I try every time, to watch. Part of me indeed is fascinated and attracted by these images, but they also repel. I have to look away, close my eyes. Sometimes I have to leave the room. [p. 11]

Or later:

> If cinema does not simply reconstitute a presence of bodies, but it participates in a genesis of "the bodily" then it can also dismember bodies, disperse bodily fragments like Actaeon torn limb from limb by his hounds and scattered in pieces through time and space. Moreover, the film itself can metaphorise as a body of sorts, a body that bleeds – metaphorically, but with sensible affects, producing, for instance, sensations of illness, fear, ecstasy. [p. 12]

This chapter is appropriately titled "A Meditation of Violence". It may well have been the title of the book.

One can well see Scorsese in all of this, but at the cost of a careful selection both from his filmography and the work of other filmmakers by which Stern frames his cinema. On the evidence of the films given extended analysis, Stern seems to favour, though not exclusively, the Scorsese of *Taxi Driver* (1975), *Raging Bull*, *After Hours* (1985), *GoodFellas*, *Cape Fear* (1991). That is, the Scorsese of expressionism, intrigueness, excesses, violence. These films are then most often read via or around films like *The Red Shoes*, *The Tales of Hoffman* (Powell and Pressburger, 1951), *Peeping Tom* (Powell, 1960), *The Tomb of Legeia* (Roger Corman, 1965), *The Night of the Hunter* (Charles Laughton, 1955) and *Blue Velvet* (David Lynch, 1986).

There is a thread here, tenuous as it may be, of the demonisation of film, a cinema of pained bodies and dreadful pleasures: a cinema some names within, and sometimes only brushing up against, the "different registers of the fantastic". Scorsese sits well in this blood-stained cinema, and Stern's writing is very alive when she feels herself a blood-stained spectator – as if the direct recipient of the screen's splatterings like the besmirched ingénue audience attending Jake La Motta's bouts in *Raging Bull*.

But where is the Scorsese engaged with the "remnes of real life"? the Scorsese of *Street Scenes* (1970), *Italianamerican* (1974), *American Boy: A Profile Of Steven Prince* (1978), *The Last Waltz* (1978), for example? The book is fairly silent on this Scorsese, and for good reason. Stern's approach is formalist, textual, attuned to the cinematic signifier, to *cinematic* desire:

> Almost always they are very cinematic endings – they remind us of other films, of other cinematic moments and gestures, and they remind us not just that we are watching a film, but that watching films is fraught with wonder and peril. [p. 3]

Within these terms this other Scorsese – documentarist, ethnographer, mannered realist, call him what you will – is a somewhat more slippery being. This other Scorsese severs the hegemony of filmic intertextuality by introducing a more marked social referent. It is not a simple invocation of *the real* as a breaker in the circuit of cinephilic discourse rather, it is to recognise another abiding tension of textual registers within and across Scorsese's films.

Raymond Durgnat may have put his finger on it when he referred to Scorsese as a Janus faced filmmaker "the aesthete" and "the realist". Moreover, what may finally give Scorsese his particularity as a film maker – what we could pompously call "the grand Scorsesian dialectic" – is not the different registers of styles per se, but the attempt at a dialectical synthesis of what have been considered in essence two antithetical traditions. We can describe these two traditions – or we can for the sake of brevity give them representative proper names: say, the cinema of Michael Powell or Vincente Minnelli on the one hand, and the cinema of John Cassavetes on the other. Speaking of *New York, New York* (1977), Scorsese perfectly articulates this dialectic in his own words.

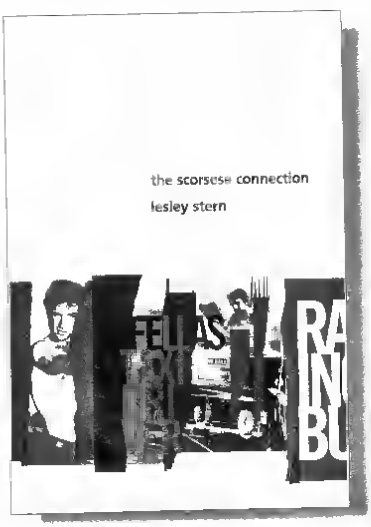
> "Happy Endings" made one side of the film complete and whole – the part connected to all the old Hollywood musicals that I adored. The real ending made complete the other side of the film – the Cassavetes-like story about creative people in romantic relationships. [p. 7]

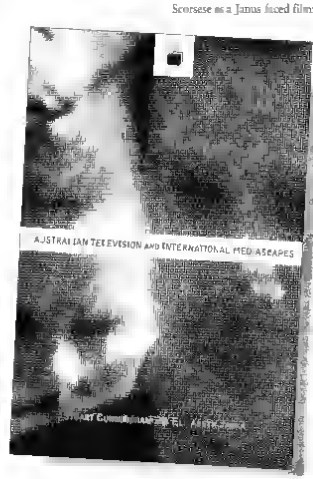
Alain Masson, one of the most eloquent commentators on Scorsese's cinema, though putting it differently, touches I think on the same issue and interestingly notes this dialectic at play at the very level of the individual shot:

> The advantages of such formal organisation are evident: the sort of unease with which an aesthetic effirmation is displayed (the camera movement when Alice sings) cannot become a perfunctory exhibition of academic virtuosity since it is bound to contrast efficiently with the characters' mishaps, on the other hand, the pathetic expression of the heroes never seems exaggerated, since it is going to be seen as an awkward and precious breach within a formal constraint.

That "precious breach" captures perfectly the conjoining line in Scorsese between the mixed traditions of a lush formalist mise en scène (Powell/Minnelli) and a rawer, performance-driven drama (Cassavetes).

And yet to point to the omissions in the œuvre is not an accusation of neglect on the book's part. If anything, Stern is consciously eschewing much standard commentaries on Scorsese in an attempt to renew him, to remake the way we understand and enjoy his work, and at the same time to open up her own "precious breach" in the discursive strategies of film studies generally. While never





engaged in a direct anti-auteurist polemic. Stern's writing evidences a healthy disrespect for its principal tenets. Her approach unfixes the classic notion of the œuvre, making of it a "connection", a net by which the general migratory paths of many films are caught.

For the reader, an inkling of this is already there in the book's well-chosen title, *The Scorsese Connection*. There are somewhat short of 150 titles included in the book's Index of Films Cited. This pool of films is the "connection", that is if you take the titles not just as only as films per se but also sometimes as pegs upon which memories hang, memories that need not originate with cinema (though for the author they often do) but will return to it.

> In the cinema it is not uncommon to experience involuntary memory. It can happen that we are suddenly and unexpectedly seized, in the midst of the most seemingly mundane film, by an overwhelming sensation of sensuous reminiscence. [p. 39]

And where there is memory, autobiography is sure to follow. Some of the book's most-expounding writing happens when Stern senses and teases out those moments of overlay, of bridging between personal history and film history. Recollections of home movies, of first encountering a film like *Around the World in 80 Days* (Michael Anderson, 1956) or of nights at the drive-in, reflected through a discussion of the concurrent changes in film technology and industry in the 1950s. Is Scorsese in abstraction in all that? Does he disappear? Somewhat, or rather yes and no. Stern's account seems to hold Scorsese in a double gaze: at one level, as a given filmmaker producing specific interstices and experiences; at another, Scorsese's cinema as general allegory of the cinema as desiring machine. So many of Stern's grander claims turn on this allegorical impulse to draw from the Scorsese experience a general theory of spectatorship and subjectivity in film.

There is, one suspects, another agenda to this book aside from its ostensible subject. And it may be an address to film scholarship and the choices it allows for strategies of enacting interpretation. The slow demise of the monolithic certainties of film theory held to in recent decades has freed up the possibilities of both rethinking film theoretically and the modes of writing which could best accomplish that turn in orientation. Stern, for example, takes a step back from notions of spectatorship and subjectivity as hypothesized by what we can call – for the sake of brevity – "theories of the gaze". Putting into play the other senses, Stern opts for the process of "embodied knowledge" as a means to more fully account for our experiences as and with films. There is much also of great value in the book about performance theory and acting. In one sense, then, Stern has put Scorsese in the service of film theory, with no guarantee from either party that the transaction will hold. As in some of the best film writing, Stern seems sensitive to the possibility of a failed encounter between film and interpretation, often coming at a given film from varied, and often surprising, angles.

On a related point, the reader cannot but wonder at the strategy of the abundant and recurring use of boxed quotations – quotes with frames around them, placed on pages as if like calling cards. Vastly eclectic, they are drawn from Godard, Maya Deren, Nietzsche, Raúl Ruiz, Alexander Kluge, Freud, Ingarey, Derrida, Marcel Proust, Heiner Müller, Michael Powell, Robert Mitchum, amongst many. It put me in mind of Walter Benjamin's beautiful and unrealized dream of "making" a book solely of quotations, a kind of Dinchampian ready made, the hand of the "author" present only in the selection and placement of the quotations. Speaking for himself Benjamin claims, "Quotations in my works are like robbers by the roadside who make an armed attack and relieve an idler of his convictions."

I would not make that claim for Stern, in fact they sometimes lead to over-emphasis and continuance. And one quote, at the least, is wrongly attributed to Godard's *Weekend* (1967) whereas it comes from *Vent d'est* (*Wind From The East*, 1970), far more appropriate a film given that Stern at that point is discussing Westerns and patriarchal ideology. On the other hand, Stern does share Benjamin's admirable predisposition for working with and through fragments, either building from the detail to the larger text or just returning the detail and letting the rest of the work fall away.

The Scorsese Connection is with out doubt a different and audacious book, of equal interest to Scorsese admirers and film scholars generally. Stern's prose is so forcefully envisioned and embodied that I could not help but see Scorsese vividly through her eyes. And they are not uninteresting eyes. A shade of brown if I remember correctly. Though now I suspect, they are red hot eyes.

ROLANDO CAPUTO

AUSTRALIAN TELEVISION AND INTERNATIONAL MEDIASCAPES

Stuart Cunningham and Elizabeth Jacka. Cambridge University Press. 1996, 264pp. illus., index, rrp $29.95

There are blurry grey, black and blue images on the cover of Stuart Cunningham and Elizabeth Jacka's book. But there is nothing soft about the definition of this guide to the Australian television industry and its place in the international marketplace. Sharply focused and thoroughly researched, *Australian Television and International Mediascapes* is a book structured and written with the rigour one might expect from a pair of academics with substantive histories of writing about media.

Cunningham, an associate professor of Media and Communications and Director of the Centre for Media Policy and Practice at the Queensland University of Technology, has written and edited earlier books on media, cultural policy and global television including *Framing Culture* (1992) *The Media In Australia* (1993) and *Contemporary Australian Television* (1994). Jacka, a professor of Communication Studies at Sydney's University of Technology, has previously written a history of ABC TV drama, co-written three books on contemporary Australian cinema with Susan Dermody, and edited a collection on globalisation and culture.

They are no lightweights and neither is their book. If you're looking to find in ten pithy paragraphs the reasons why *Neighbours* is so popular in the UK but has never cracked it in Europe, this is the place to discover the information, though there will be a lot of discussion of goals, context, definitions and parameters before you get to the meat and potatoes. Cunningham and Jacka are nothing if not precise, though their meticulousness does sometimes get in the way of an immediately accessible read. Nevertheless, it produces a substantial book that is a mine of up-to-date and topical information about the local and global media.

The book is divided into three main sections. The first, "Global Mediascapes: Theory and Industry", examines the changing "ecology" of the international media landscape at a time of rapid evolution, and particularly changes since the 1980s in television industry ownership structures, style of service and programming sources. It explores the question of U.S. domination of the television export market and documents trends in the television trade, from the rise of the U.S. media conglomerates and the growth of Sydney as a media capital to Australia's changing role in an exporter and partner in international co-productions. Here, as elsewhere through the book, issues are examined from a range of perspectives: financial, cultural, industrial, governmental.

The second section, "The Domestic Optic: Australian Industry, Culture and Production", reveals the country's complexion as a programme supplier and exporter. It covers the measures and organisations in place since the 1970s that have contributed to trends in production: the 10BA tax laws, the creation of the Australian Film Commission and the Film Finance Corporation, the Australian Content regulations. It also takes in the ramifications of economic rationalism: Creative Nation and the nature of international co-productions and their role in the ongoing debate about "Australian-ness" and what it means.

This is followed by a series of company and organization profiles starting with the ABC and including The Grundy Organization, The Village Roadshow Group and Crawfords. An additional section on production companies features children's television producers (the Australian Children's Television Foundation and smaller operations, like Ian on Films and the Yeram Gross Film Studios) and more profiles of programme producers. The Beyond International Group, South East Star, Film Australia and the Seven Network.

In charting the developments of these companies and corporations the book illustrates their differing strategies and strengths. Crawfords, the once-famed Melbourne production house, is seen struggling to carve out a viable niche in the changing international marketplace (despite the wild success of *The Flying Doctors* in The Netherlands). Film Australia has rejuvenated itself from a wholly government-owned film production company into an enterprise expected to generate two thirds of its own funding, and successfully specializing in nature, environmental and science documentaries and children's programming.

This is where you find out why Village Roadshow is "unique" and why Southern Star is a lean and diversified production machine divided into six operating units. This section also starts to examine the local shows and formats that have succeeded – or failed – in the export market: how Beyond International is a world leader in the production of "sci-tech" programming, made *Beyond 2000* "one of the most successful Australian-based program concepts worldwide" by creating "the Entertainment Tonight" of "sci-tech" television.

The third section, "The International Optic: Television Ecologies and Australian Programs", provides a breakdown of Australia's trading partners, starting with the UK, the major trading partner, and taking in the Irish Republic, Europe, the U.S. and Canada, and East Asia. This section, which includes accounts of various countries' purchases, viewing preferences and priorities, includes an examination of Papua New Guinea and the South West Pacific by Helen Wilson, and features a lively chapter on New Zealand by Geoff Lealand (discover how an Australian accent nearly cost one hapless Kiwi contestant a car on *Sale of the Century*).

Here, you find out why the Brits go wild for *Neighbours* and *Home & Away*, how, why and where our wholesome and cosy soaps sell best, and why the U.S. is "the most lucrative but most resistant market in the world". And how the now Bermuda-based Grundy Organization, the home of "parochial internationalism", helped turn *The Restless Years* into *Goede Tijden, Slechte Tijden* ("Good Times, Bad Times") in The Netherlands and oversaw the creation of *Shortland Street* in New Zealand. The chapter about the diverse East Asia markets includes a useful analysis of the ABC's pioneering satellite operation Australia Television (ATV).

Cunningham and Jacka conclude that Australia is "a small but significant international trader of television programming", whose most sustained impact has occurred in Britain and whose greatest success is as an exporter of "volume television": serial and series dramas, children's programmes, nature documentary/natural history, magazine-style science shows.

Their book is a substantial, comprehensive account of Australia's audiovisual assets, their nature and their place in the world. And it also explains why *Neighbours* will probably never play in Peoria.

DEBI ENKER

Richard Franklin

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After finishing *Sorrento*, I considered several other options. In fact, I am trying to put together a package of theatre-based pieces, of which I will direct one and produce the others. I've discussed the idea with several Australian directors.

It just seemed to me there was this sense about that our screenplays were a bit lacking, but our playwrights were the best in the world. So, I thought, "Why not film some plays?" So many great films were based on plays, but they don't do it in Hollywood any more. Believe it or not, they say they're not "expensive enough".

What did you learn from doing *Hotel Sorrento* about filming another play?

After *Hotel Sorrento*, I thought it was pretty foolproof. Everything I tried seemed to work, at least in my terms. I felt vindicated in my faith that, if you did it well, theatre would stand up very well on screen.

As it turned out, however, *Hotel Sorrento* was a very filmic piece in that it has a number of scenes that take place on piers and beaches. I didn't have to really change any interior scenes to exteriors.

You have not opened up *Brilliant Lies* just a few shots of cars pulling up and so on.

That wasn't to me the way in which I opened up *Brilliant Lies*. I did that via the flashbacks, by taking two time frames and inter-cutting.

In the film there is a strong sense of an unobtrusive camera observing the actors with almost awe.

Yes. David Pulbrook, my editor, complained that I hardly ever moved the camera. [*Laughs*.]

I moved the camera quite a bit in *Hotel Sorrento*, but it depends on how you define "move". There I was moving *with* the characters, and they were constantly journeying, walking along a beach, going to England, to Australia, to New York.

I like dollies well enough, but, every time you cut, you effectively move the camera. *Brilliant Lies* is largely about people sitting around tables talking, because it is all after the event. Even in the flashbacks, I took the view that I would rather move the camera with cutting. Indeed, David asked me why I hadn't craned back from a close up of Anthony at the end of the courtroom scene, it was the obvious thing to do. I actually remember asking Geoff [Burton, DOP] at the time: given that we wouldn't have a crane in a real courtroom, "How can we suggest that without actually doing it?" Well, we did it with a cut. We put the camera at the start position of the crane and at the end position of the crane, and cut between the two. In cutting terms, and in staging terms, that is a "jump cut", because it is straight down the line.

But there is one dolly. I can't claim the longest in screen time – that's in *Rope* – but I'll lay claim to the slowest one ever done. But it's so subtle I don't know that anyone will notice. It is Gia's scene in the witness box, which is one continuous dolly shot. No, I'm sorry, it has two stops in it.

It is so slow that, by the time we have intercut the flashback into it, you are not aware that the camera has moved. Yet look at the beginning of her disclosure, pardon the pun, and the end. It starts in a medium wide shot and ends in a really tight close-up.

The speech runs more than ten minutes, and, as I'm not aware of any way of getting 2,000-foot loads of film into a camera, we had to break it at a certain point. But technically it is a single shot done in two takes, and we intercut the best of both.

Gia gives an astonishing performance. In fact, Anthony, who had finished, delayed his trip back to the States in order to be off camera to help her. I think it was a big help and Gia is amazing.

How did you choose your actors?

Ray Barrett was probably the reason I wanted to make the film. I had such a good time with him on *Sorrento*, and we were all sorry that his character had to die half way through! I wanted to do the other half and, since I had cast him as Wal, because of his Brian on stage, I just felt that his Brian had to be captured for posterity.

The next idea was to use the sisters Catides, because I had so liked them individually that I wondered what they would be like together. It was an absolute joy. They had such a good time working together, because Gia now lives in the States with Anthony, and it was like a family reunion, where they could be with one another every day. They were enjoying it so much it was hard not to enjoy it with them.

Anthony came about because of Gia. I don't think we would ever have got a script to him, but he reads everything that she does. So, I made an approach to Zoë, who talked to Gia, who talked to Anthony. Suddenly, I had this ensemble family cast.

I won't say it was easy to cast, but, when you are doing an ensemble, you have to look at the overall constantly. That was true of the three sisters in *Sorrento*, you had to cast them not only to be individually good, but to be sympatico in the way sisters are. I think that is what attracted me to the idea of working with real sisters. There is something genetic about the way in which they would function on screen. They would turn in synch with one another. You could look at the film and think that has just been rehearsed and designed, but it would happen on Take 1. It was really eerie, really strange.

You have used the composer from *Hotel Sorrento*, Nerida Tyson-Chew.

Yes. I worked agonizingly closely with her on the score, which goes back to the question of the *fraught* business of communication between the sexes. There were many females involved on the production, but she is probably the one I worked closest with.

Trying to persuade Nerida to get the male perspective in the score, as well as the female perspective, led to an extraordinarily eclectic score which is a musical journey from Xavier Cougat to Jerry Goldsmith, and even more astoundingly to an end title song which we wrote for Kate Ceberano. The score journeys from the 1940s Xavier Cougat music, which underscores the cartoons from *Esquire* magazine, to the contemporary song done by Kate Ceberano at the end.

The opening and end title are actually the same piece of music – melody and counter melody – and the whole score effectively derives from it, or vice versa. We had been working on a musical together – about gender politics, actually – based on the same thematic material. So, the ostinato that begins the song is the same figure which starts the score, except the score begins in a minor key. Then these major and minor strains interweave, are varied, inverted, etc.

The Cougar statement is, in one way, the male side of the score, and the Kate Ceberano version is, if you like, the female side. The lyric, however, has an ambiguity – and this is something I admire in Sondheim's lyrics – relating to Susie's position at the beginning, but equally to Gary's at the end – and also his wife's.

So, the score is pulling together two apparently disparate, but actually very similar, things. I like to think there really is a possibility of a "truce", which is the final word in the play and the film. That is, while we seem to be coming from very different places, we are two halves of the same in a way. ●

[1] Franklin: "The title in Australia is *David Williamson's Brilliant Lies*. Elsewhere it will really be at the discretion of the individual distributors in each country, which is pretty much always the case with titles. But certainly we will be using *David Williamson's Brilliant Lies* as often as we can. It obviously makes a lot of sense to do that."

[2] See Richard Franklin, "Pistols at Dawn: The 'Art' of Film vs the 'Science' of Previewing", *Cinema Papers*, No. 95, pp. 12-20.

inadaptation

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act?"[1] Thompson's published diaries record director Ang Lee as asking after a session of interviewing possible cast members: She goes on to say that she has said that "nothing mattered more than that every actor should be funny. Very witty cast."[1] It must be said that, on the basis of this film (and, indeed, of *Persuasion*), that the answer to Ang Lee's question seems to be "Yes", and that Thompson's criterion is fulfilled. Not only the starring quartet deserves naming, but so does virtually everyone else: Robert Hardy's boisterous bonhomie as Mrs Dashwood's cousin, Sir Robert Middleton, and Elizabeth Spriggs as his cheerful, matchmaking mother-in-law, Mrs Jennings, are superbly funny and true to their milieu and their function in the plot (as well, incidentally, to Austen). Imogen Stubbs is a delectably sly Lucy Steele, determined to marry well and achieving her parvenu's goal; and two small rôles, Mrs Jennings' inane daughter Mrs Palmer (Imelda Staunton), and her morose husband (Hugh Laurie) – "So droll. He is always out of humour" – are minor perfections.

In fact, Laurie's brief moment of solicitude for Elinor made me query my whole attitude to literary adaptations, which is that one may be grateful if a filmmaker's version of a well-loved novel tallies with one's own, but that this is secondary to its integrity as a film. Laurie so startles with the exactness of his echo of Austen in his rendering of this tiny moment that I began to wonder about my priorities in the matter. At very least, it seems that with this kind of precision the transfer of a purely verbal concept to one embodied in audio-visual moving images may after all be one of the richest pleasures of adaptation, however high mindedly one clings to other theories. It may be argued that a burst of film versions of famous novels is to take an unadventurous approach to filmmaking. I think this is probably nonsense: what is true is that there are exciting and dull adaptations, which may or may not be true to the "spirit" of the original. One other thing is also certain and that is that there is apparently a hunger for such civilized entertainments, not just because they are derived from the classics but because they are examples of mature, resourceful cinema.

Brian McFarlane's book, Novel to Film: An Introduction to the Theory of Adaptation, *will be published in June 1996 by Oxford University Press, Oxford.*

[1] *Jane Austen's "Sense and Sensibility": The Screenplay and Diaries of Emma Thompson*, Bloomsbury, London, 1995, pp. 211-2.

history

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it runs for more than 35 minutes, five times the length of any previous Australian film

c 10 March 1901 First Australian fictional narrative films featuring established stage stars Clement Mason's *High lights of the musical comedy "Florodora"* shot in Melbourne with Carrie Moore, Hugh J Ward, George Lauri and Grace Palotta – the original Australian cast About seven segments are filmed, totalling about 15 minutes

3 April–11 May 1901 First major coverage of Australian Aboriginal life shot by Baldwin Spencer and Frank Gillen at Charlotte Waters and Alice Springs in the Northern Territory About 45 minutes of film records Arrente tribal ceremonies and dances

6-18 May 1901 Royal Visit to Victoria for the First Opening of Federal Parliament filmed by an unprecedented number of producers. About a half hour of coverage is filmed by the Salvation Army Limelight Department for the Victorian Government A further two hours is shot by Melbourne's Stephen Bond, the same amount by Sydney's Mark Blow, and 20 minutes of this and other Melbourne scenes are shot by the Warwick Trading Company's British cameraman Joe Rosenthal.

27 May-6 June 1901 Visiting British cameraman Joe Rosenthal shoots about 25 minutes of coverage of the Royal Visit to Sydney, for international sale by the Warwick Trading Company

11-27 June 1901 First major commission of an Australian film unit abroad 56 minutes of coverage of the Royal Visit to New Zealand shot by the Salvation Army Limelight Department for the New Zealand Government

4 July 1901 First Tasmanian footage shot C P O MacGregor of A. J. West and Company shot a Tasmanian wood chopping competition as part of his complete film of the 1901 Royal Tour It was probably the competition held on the Hobart Domain.

c December 1901 A 30 minute film record of the 1901 Royal Tour is presented by A. J West and Company at a Royal Command performance at Sandringham (England) Including many Australian sequences, it is titled *The Historic Cruise of the "Ophir"*

7 July 1902 World's first major public screening of ethnographic film given at the Melbourne Town Hall, where Spencer and Gillen present a half hour of their Central Australian Aboriginal coverage

16 August 1902 *Under Southern Skies*, Australia's most elaborate film presentation of its time, with 200 slides and 6,000 feet (100 minutes) of film, premieres at Prahran In 150 mins, it traces the whole history of Australia from exploration to Federation, with illustrations produced throughout the Commonwealth by Joseph Perry and a script written by Salvation Army Australasian Secretary, William Peart.

August-November 1902 The Salvation Army's Joseph Perry produces about a dozen films during a tour of New Zealand.

31 January 1903 Herbert Wyndham, later associated with the Australian Animated Picture Syndicate produces his earliest known Australian film, *Yachting Carnival on Sydney Harbour, with Capsize of Yacht "Australian"*

11 April 1903 "Sydney Day By Day" (series), local news films, shown by Herbert Wyndham at Sydney's Queen's Hall, Pitt Street

28 May 1903 Tasmanian film, *Cataract Gorge in Flood* (Launceston), shot by Adjutant Sidney Cook of the Salvation Army Limelight Department.

13 July 1903 Narrative fictional film produced by Salvation Army *Sensational Rescue from Drowning at Queenscliff* (Victoria), shown at Bendigo's Salvation Army Barracks

30 July 1903 Narrative fictional film produced by Salvation Army *The Adventures of an Australian Stock Rider*, shown at Creswick Town Hall, Victoria

23 October 1903 Salvation Army Limelight Department shows several films of the Bendigo locality at the Royal Princess Theatre Bendigo. The films had been shot by Adjutant Sidney Cook, who made a feature of his local "specials"

late 1903 Long series of New Zealand films made by Joseph Perry of the Salvation Army Limelight Department between July and December 1903

February April 1904 Extensive filming in Queensland by Salvation Army's Joseph Perry, including coverage of the Mount Morgan gold mines (25 February 1904)

9 March 1904 Australia's first bushranging film *Bushranging in North Queensland*, shot by Joseph Perry at Winton for the Salvation Army Limelight Department

13 June 1904 Narrative Fictional film made by Salvation Army and exhibited on this date in Albury, New South Wales. *The Tragedy in the Bush and the Pursuit of Blacks Responsible* was probably shot at the Deebing Creek Aboriginal Station near Ipswich and shows settler's conflict with Aborigines

16 June 1904 First all-Australian film show given in London. The Melbourne Salvation Army Limelight Department chief, Joseph Perry, gives the show at the Clapton Congress Hall while visiting for the Army's 1904 International Congress.

Walter Baldwin Spencer who shot the first major coverage of Australian Aboriginal life on 3 April to 11 May 1901 From the *South Australian Register* 15 March 1901

24 June–8 July 1904 First Australian film crew to work in Britain Joseph Perry and James Dutton of the Melbourne Salvation Army Limelight Department film London's 1904 International Salvation Army Congress

20 July 1904 Herbert Wyndham films a Hobart football match and exhibits it at the Temperance Hall the same evening.

July August 1904 First Australian film crew to work in continental Europe Joseph Perry and James Dutton tour with Salvation Army Australasian Commissioner McKie to Holland, Germany, Italy and France, filming extensively

10 October 1904 The Salvation Army International Congress "Cosmorama" films premiere at the Melbourne Town Hall Running two-and-a-half hours (10,000 feet), the production was wholly made by touring Australian cameramen Perry and Dutton during their visit to Europe for the Salvation Army's 1904 International Congress.

1 November 1904 Franklyn Barrett shoots the 1904 Melbourne Cup, his earliest confirmable Australian film, and the first Cup to be shot since 1897

22 December 1904 First attempt to launch a film promotion of Australian immigration with Federal Government support. Cameraman Herbert Wyndham and manager E. D Tripper of Sydney's Australian Animated Picture Syndicate (affiliated with London's Charles Urban Trading Company) shot a series of scenic and industrial films from the end of 1903 They included Melbourne and Sydney scenes, buck jumping at Muswell brook, wood chopping at Devonport (Tasmania), cattle at Ranger's Valley, wool and stock breeding at Wellington Vale and other views. Their first complete screening is at Sydney's Royal Exchange Wool Exhibition on this date They are given verbal support by Prime Ministers Deakin and Reid, and screen their product at the Hobart Premiers' Conference on 17 February 1905 but no practical support is forthcoming. Nevertheless, their production of the "Animated Australia" series continues on a private basis until 1907

late 1904 (Possibly) Australia's second bushranging drama shot. This six minute film in ten "scenes" is in London's Charles Urban Trading Company Catalogue February 1905 (p 219) as No 1290, *Robbery of a Mail Convoy by Bandits* In its 1909 catalogue, the film is given the title, *Robbery of a Mail Coach by Bushrangers* If the film was shot in Australia, Herbert Wyndham is the likely camera operator (This information courtesy of Clive Sowry)

Next issue

Herbert Wyndham, Franklyn Barrett and Ernest Higgins were new names in Australian production during 1904-5 We conclude this series on "Australia's First Films" with a discussion of their entry into production, also examining the unique character of Australian production in its first decade What made our cinema unique in the world? What steps can we take to track down, preserve and study the earliest Australian films?

Financial support for this series has been provided by Pat Langhren (Griffith University), and the Australian Research Council

Producer's Call Sheet

John Hennings *argues: "Don't Insure Your Production For Anything Less Than A Total Loss!"*

The first thing to remember is that it is not your production. In the majority of cases, your passion, pain, pleasure and hopefully profit belong to the 100 percent copyright owners of the film, and their equity must be protected.

There are two sections of the Film Entertainment Insurance Package Policy under which a total loss, or abandonment, of your production can occur:

A) Film Producer's Indemnity (Cast) Insurance

B) Negative Film/Videotape Risks Insurance

The main problem seems to be deciding on the correct sums insured. Hopefully, the following points can be used as a guideline.

The producer ought to be protected for the total amount of expenditure he would want to recover in the event of complete abandonment or cancellation of the production through an insured peril. If this fact is kept in mind, minor losses will almost automatically be taken care of unless there are any exceptional circumstances which need to be noted on a specific production.

First of all, it is essential that we establish quite clearly that the Film Producer's Indemnity and Negative/Videotape Risks Insurance policies are independent of each other and cover entirely different perils. It should also be noted that under both policies the exposure to loss at inception is almost nil, and gradually increases to maximum levels just prior to termination. Both policies are written on an indemnity basis and are intended to put the producer into the same position he would have been in if a loss event had not occurred, subject of course to the usual deductible or excess.

Let us compare the perils insured.

A) Film Producer's Indemnity provides cover for additional expenditure incurred by the producer in completing principal photography as a result of accident, sickness or death of any or all of the named insured persons, almost always the director as he has to be available virtually every day, and artists with heavy commitments in terms of filming days as any disability could cause serious delay, or abandonment. The policy automatically provides cover for normal abandonment and in order to be properly protected, a producer must be insured for the total costs incurred from the very first day that money is spent up to and including the last day of principal photography, less certain excludable items.

A First Loss policy does not give adequate protection and neither the Australian, American nor London Markets will knowingly insure on this basis. From experience, it appears that some producers are under the impression that they should ascertain their maximum potential loss and insure for this figure. This is a totally wrong point of view, and could certainly lead to producers' sustaining substantial uninsured losses.

There is also some confusion concerning the question of abandonment. As previously stated, normal abandonment risks are automatically covered by the policy, but in certain cases the financial backing for a particular film is contingent – for example, on it being directed by a specifically named director, or alternatively "star" a particular named artist – and, if these conditions are not fulfilled, some or all of the financial backing could be withdrawn. The policy can be extended to cover costs which would not normally be covered under the film producer's indemnity policy in this connection.

Another factor is that a completion guarantor is unlikely to provide a guarantee unless a full value policy is in force. As an example, there was a case where the producer had insured for a limit of $2,000,000, but, when the completion guarantor saw the policy in relation to the budget, he immediately advised the production company that the sum insured should be increased to approximately $3,500,000, otherwise they would not accept a First Loss policy.

B) All Risks Negative/Videotape excluding Faulty Camera, Stock and Processing provides cover for physical loss or damage to the negative/videotape and here again a First Loss limit is not adequate as the value at risk grows as each day's takes are processed and stored in the vaults at the laboratory with a minimum value at risk being reached immediately prior to the making of a colour reversal interneganive. This section of the policy basically covers storage and transit risks and a major catastrophe at the laboratory could lead to a substantial or total loss. A full value policy is essential.

As far as Faulty Camera, Stock and Processing are concerned, however, it is not necessary for a policy to be in force for the total costs and a First Loss policy can be quite adequate as the size of any one loss is only the costs incurred for the negative which is being filmed or processed on any one day, and there is no accumulation. The First Loss limit still requires careful consideration as this is an aggregate limit which can easily be used up if there is a series of claims during the course of production from either faulty camera, faulty stock or faulty processing.

I consider it is vitally important to ensure that the producer is correctly protected and knows the areas where he is exposed to substantial losses. Consequently, when calculating the Net Insurable Production Costs with an insurer, broker or agent to determine the sums insured for Negative Film/Videotape Risks and Film Producer's Cast Insurance, the producer should ensure that he is provided with a complete list of the uninsured items, which would be excluded from any claim payouts, and be satisfied that he has been provided with the insurance protection he needs, most importantly in respect of a total loss, or the abandonment of the production.

I also believe it is better to deal with any problems of this nature now, and not after a claim has occurred.

Fredrick March and Florence Eldridge in *An Act of Murder* 1948

John Hennings is Manager, Cinesure Underwriting Agencies

Other People's Pictures

Recently, almost every film post-production house in Sydney and Melbourne has had a major feature from Korea or China. Dominic Case *investigates*

What is bringing overseas producers here? What are they finding? And what are the Australian facilities discovering about their new clients?

According to Roger Savage of Soundfirm, the current wave of Asian work began with sound post-production and mix of Clara Law's *Temptation of a Monk*, shot in China by Australian DOP Andrew Lesnie (*Babe*). Since mid 1994, Soundfirm has had an office in Hong Kong, where Geraldine Chan provides marketing and technical liaison with operations in Melbourne and Sydney. Other Hong Kong productions to go through Soundfirm last year included Jackie Chan's first stereo production, *Rumble in the Bronx*, a popular hit in Asia.

Cinevex's Grant Millar points back to Chinese production *Sun Valley* as a major opening for Cinevex – a contact made with the help of the Soundfirm connection. Millar reports that Cinevex provided full front end lab services for *Sun Valley* – negative processing and work printing – as well as post-production to answer print and duplication. This complemented the sound post-production at Soundfirm. Some digital effects were also provided by Dfilm (see "Technicalities" in *Cinema Papers*, No. 109).

According to Millar, director Ho Ping spoke very highly of the working relationship with Australian facilities. This was helped by the reception gained by *Sun Valley* in China, where the producer described it as having "the very best quality sound and image he has seen in 1995". Savage echoed that the Chinese film community was simply astonished at the technical results, and equally surprised to find that such a relatively low-budget production had been able to afford off shore services.

Following on from *Sun Valley* is a major feature production, *The Emperor's Shadow* (the budget, reportedly U.S.$2 million, is said to be the largest ever for a Chinese production). This Ocean Film Company (Hong Kong) and Xian Film Studios (Beijing) co-production, although shot and processed in China, has come to Melbourne for complete post production services, involving Soundfirm, Cinevex and this time Complete Post for digital effects.

According to Roger Savage, Chinese productions such as *Raise the Red Lantern* and *Farewell my Concubine* have more often in the past used Japanese facilities. It was being able to complete all aspects of post production together – and at the right price – that brought *Sun Valley* and *The Emperor's Song* to Australia.

Chris Schwarze of Complete Post says that although *Sun Valley* had a few digital effects, *The Emperor's Shadow* is the first film out of China to use full compositing effects, which have been accomplished on their Flame system.

Directed by Zhou Xiaowen and set in 221 BC, the film is about the relationship between Emperor Ying Zhen and his childhood friend, composer Gao Jianli. Some scenes include the ancient Qin palace, which still stands but is surrounded by modern additions, which Complete Post Flame artists Peter Webb and Murray Curtis will replace with more appropriate features. In other scenes, the river is to flow with blood after a massacre, and, when a city is burnt, Flame will be used to insert an orange moon glimmering through the smoke. In another classic application of digital technology, the Emperor's army will be built up to thousands from just a few extras and a couple of wagons.

Schwarze commented that all of the effects are to be "non special effects". If the audience notices the effects then we've failed", he said. He added that shooting had been almost completed before Complete Post became involved, so there were some difficulties in finding exactly the right shots for compositing: for example, soldiers and wagons can be replicated and shrunk into the distance, but need to be shot at the right angle to fit with the background and with the closer elements of the scene.

Cinevex's Ian Anderson, who visited China for this production, explained that Chinese films tended to be budgeted in two stages: initial production planning was just for shooting and editing up to double-head stage. New finance was then sought to finish the film. This means that funds are only committed once there is a film to show.

The trend in technology, however, is to blur the distinction between production and post, and this approach may not provide the increasingly important links between cinematography and post-production effects.

Anderson reported that Beijing boasted a number of large film studios, impressive in size, but of very varied technical level. He saw some films being edited using only a pic-sync, and, while apparently few editors used flat-bed machines such as Steenbecks, some studios boasted digital non-linear systems. Traditional film opticals seemed rare: for example, titles were normally shot directly onto plain backgrounds, and so the move towards digital opticals was a major step.

Roger Savage explained that the Chinese government allows a quota of just ten foreign films to be imported each year, and this has resulted in a demand for well-made local films that will build up the local industry and succeed overseas as well. Hong Kong production companies work through the Chinese film studios in order to shoot in China. Of the 50 or so films to go through Beijing's studios in a year, about ten would have enough budget to consider offshore post-production.

Savage added that making arrangements for the crew (including producer, director, editor and sound editor) to come to Melbourne had been complicated with both Australian and Chinese Governments requiring Soundfirm to issue specific invitations to their clients. He noted the economy of their crew

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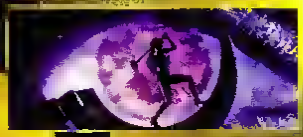

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The Emperor's Shadow

appointments, with the sound recordist staying on as sound editor and supervisor during the post-production phase.

According to Savage, there were significant differences between mainland Chinese productions and Hong Kong films. Soundfirm's last production for Hong Kong was still in completing principal photography in mid January, but the sound mix had to be completed by the end of the month, and the final print two days later. The film's composer was in Los Angeles at the time, and Soundfirm used DolbyFax facilities to transmit music recordings across the Pacific via ISDN lines to make the deadline. Negative matching was only completed at the last because negative takes were being assembled in sequence as the rough-cut progressed.

By contrast, he said, Chinese productions take more time, and only plan for release when the film is ready.

Grant Millar felt that post-production times on *The Emperor's Shadow* were still very tight, but observed another difference. Hong Kong producers prefer to choose goldfish look to the colour grading, whereas mainland Chinese productions are lit with more contrast and graded in harder, colder colours – perhaps reflecting the more serious nature of the films we are seeing from China.

Everyone I spoke to agreed that dealing with Asia presented some language difficulties. Sylvia recalled confusion over discussions on a post-production shoot. It was some time before it realized they meant a cooking pot with three legs in front of the camera, rather than the more familiar film equipment. Millar explained that there had been just one English speaker in the group, who obviously could not be everywhere at once, and so communication involved a lot of hand signals.

Millar said that he quickly learnt that the word "no" was rarely taken to mean "no", but rather meant "let's work out another way to do this", possibly a reflection of the "can do" approach to filmmaking that the Australian industry also has grown up with. This may be one of the obvious satisfactory relationships that the Australian facilities are developing.

A number of people also pointed to the depth of experience and range of technology that Australian facilities have to offer. Alan Robson of Atlab mentioned that everyone on Atlab's staff – which include Atlab Sydney, Queensland and New Zealand – and Cinevex in Melbourne, as well as a part interest in Sydney's Dfilm – does a lot of overseas work. Local production, although healthy, was not growing, he said, and so there was a need to turn to overseas producers.

Atlab in Sydney has done work for Taiwanese and Korean productions. In fact, Robson reported a steady stream of sound work for Taiwan as they currently have no Dolby sound facility. This leads to other services being used. New Zealand and Queensland laboratories both regularly process work for U.S. television and cable producers, although post-production frequently went back to the U.S.

Dfilm, after *Sam Valley* for China, was now working on effects for the Japanese feature *Acri* in co-operation with Dale Digard.

James Wanner of Dfilm pointed out that its Asian team had about seven years' experience with Asian work through its successful series *Samurai* and suggested that as many as 80 per cent of its commercials in some countries were kind transfers from Acme or Dfilm. Most work was for Singapore, Indonesia, Malaysia and the Philippines, although there had been jobs for countries ranging from Pakistan to South Africa and United Arab Emirates.


Roger Savage (Soundfirm)

ROGER SAVAGE:
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D.K. Oh, formerly at Kodak in Singapore, and Kevin Crofts, Mainlab.

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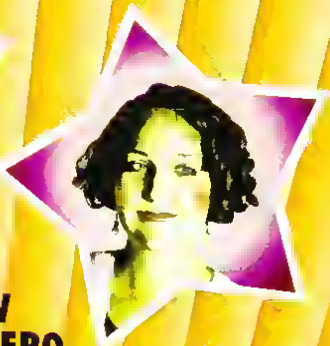

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In many of these countries, up to ten or fifteen commercials would be shown before a feature film. The rapid expansion of multiplex cinemas, particularly in Hong Kong, was also providing increased demand for product.

Wyner claimed that Australian prices were very competitive, and the quality of Dfilm films had been compared with that of E Film in U.S., and with the Computer Film Company in London. In a recent world wide campaign, Dfilm had made negatives of the Saatchi (UK) British Airways commercial for Australian release, while London's Computer Film Company had been selected just for UK and European prints.

Wyner found that many Asian producers had to work to tighter budgets, and one difficult area was in sound tracks, where an acceptable result for television would show up with problems when the track was opened up to a full Dolby stereo cinema finish. Acme includes a fixed time for sound "fix-ups" as part of the standard line service.

Matching the Chinese flavour in Melbourne is a wave of Korean work in Sydney. Movielab's Kelvin Crumplin has now made several visits to Seoul, and the lab currently has its third Korean feature in production. According to Crumplin, it all started in mid-1995 when production company Cine 2000 – previously Key Week – visited Sydney. They were impressed with the complete range of facilities available at the Film Australia site, including rooms available for editing as well as other post-production services.

According to Crumplin, himself a cinematographer before entering the lab business, despite language barriers he felt good communication with the group's director of photography Mr Yn. "We literally couldn't understand a word each other said, but we seemed to speak the same language", he said.

As a consequence, Movielab was chosen to provide full lab services for the feature, *Jeon Tae Il*. This started with rushes negative processing, batches of 20,000 ft of exposed negative were flown to Sydney each week for processing and work print, which was returned to Korea. Although picture editing was carried out in Korea, the production returned to Australia after cutting was complete, with the editor then acting as post production supervisor.

Lab work included converting about half of the picture from its original colour to black and white, by duplicating on to pan fine grain stock. Sonndfirm Sydney carried out sound post-production. After the answer print, Movielab made 40 release prints – apparently a typical release print order for a Korean feature. As is normal in Korea, because of budget constraints, all the prints were made directly from the original negative, although a safety interpositive had been made.

Crumplin visited Seoul to attend the premiere of the film, which seems to have attracted the same sort of praise and interest that *Sun Valley* was soon to experience in China.

As a result, production company Cincine brought its feature, *Ginko Tree Bed*, to Australia for post-production. Although photography (by DOP Park Hee-Ju) and processing had been completed overseas, the lab carried out grading work for the answer print, and, at Crumplin's suggestion, both an interpos and a duplicate negative were supplied to Korea for release printing there (instead of using the spliced original). Sound for this feature was also post produced in Sydney, this time at Audio Loc, with mixing by Phil Judd.

Currently, Crumplin reports, Movielab is processing its third Korean feature, *A Petal* (Miracin Productions). This, the biggest feature out of Korea to date, is likely to be shown at the Cannes Film Festival.

As with the Chinese productions, Crumplin reported that post-production budgets were tight, even by Australian standards (Grant Millar said that equivalent services here were up to ten times the prices in Asia). Travel and accommodation costs for the post production phase must be added to the film's costs, putting even more pressure on both budget and schedules.

The Korean wave shows remarkable similarities to the Chinese wave – and to productions from Taiwan and other countries. But, in view of the costs, what is it that has brought filmmakers from a number of quite different countries to Australia?

Roger Savage summarizes: "Our use of the technology means that we're giving them a better product for the budget they have." Alan Robson feels that the common message from all countries is that facilities in Asia offer either technical or creative facilities, but rarely both in equal measure. In Australia, there is a quality of technical standards, of service, and the human interface, that presents an attractive combination to countries that may not find all these aspects elsewhere in Asia. Is it possible that Australia's programme of multiculturalism has produced such universally acceptable attitudes? Or is the truth more simple: that the technical product is as good as London or Hollywood, but, as a bonus, Australia is a bit closer, a bit cheaper, and a great place to visit.

Note: The above isn't intended to be a comprehensive survey, nor is it a comparison test. Time and space don't allow me to cover every player in the market, but my selections are made simply to provide examples and are not intended to reflect any endorsement or favour.


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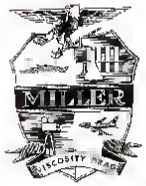

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Moving Pictures

The smallest object a fly can see at a distance of ten centimetres is another fly. It forms a visual patch just big enough to be detected by one of the fly's hundreds of eyelets. As it moves across the visual field, it disappears from one eye's field of view and appears in another. The fly only detects the speed and direction of this object: no other details. Processing of this data prompts very fast corrections to the flight path to avoid collisions. As a fly approaches a surface, its field of vision rapidly becomes saturated as the surface "explodes" into every eyelet. The fly automatically steers towards the centre of this visual explosion: flips its legs towards the direction of most rapid change, and lands. It is unlikely that the fly "sees" the world in images, but in a form of data that allows it to fly effectively.

Bees apparently have a different aim in life: as they hover in front of a flower, air currents may move bee or flower, causing the bee's view to change. The slightest change results directly in adjustments to the wing movements, to restore the image. The bee's position relative to the flower remains the same in even a heavy wind.

Human vision is remarkably sensitive to motion. Staring straight ahead, you can see something moving "out of the corner of your eye"—but if it doesn't move you won't notice it unless it's in front of you, and you can't see much detail unless you look straight at it. So, we constantly move our eyes around to get the most important bits into "centre frame"—where colour and resolution work best.

Try that with a camera, and everything moves around on the screen until the audience gets seasick. It is remarkable that, as we look with our eyes from one direction to another, the furniture and buildings that we can see don't appear to move. Why not? Apparently the brain knows what it's doing with the muscles that move the eye and compensates by moving the perceived image in the opposite direction to any muscle movement. Close one eye, and push gently on the other eyelid with a finger, to move your eyeball. The image shifts. The brain can't cope with an eye that moves without orders, and so fails to compensate for the changing image. In the cinema, we're sitting still, so we expect the scenery to do the same.

Still, the brain does cope if you don't play nasty tricks on it. We can read a street sign as we walk, even recognize people as we jog past them. We can even cope with externally-induced movement, such as driving over a bumpy road: the fluid in the ear's semicircular canals sloshes around and provides data for visual compensation. Seasickness, since we've already mentioned it, happens when the semicircular canals are sloshing around but the images in the eye aren't following suit. Fixing your eyes on the (relatively) moving horizon is supposed to help, by reducing the conflict in sensory information.

Persistence of vision minimizes flicker when we watch a film: an image flashed instantaneously on the retina of the eye is held by the brain until the next image is available to replace it, leading to an apparently continuously changing image so long as the images come fast enough. 50 per second is marginal, 60 (as in NTSC TV) is better. Curiously, brighter images persist for less time, and so appear to flicker more.

In real life, persistence of vision has to do with how well we see moving objects. Because it takes the eye a while to refresh (effectively, we have quite a slow shutter speed), objects moving past the field of view finish up as a blur. Fortunately, we can follow the object with our eyes, so that it is stationary in our field of view, and much easier to see: as long as we keep the object in the centre of the eye's fovea or field of view, where the eye's maximum resolution is available. The buildings in the background move in the field of view, and become blurred instead: but this isn't obvious as it happens outside the foveal area where the eye's resolution is poor. Film cameras expose 24 frames per second, with the result that a moving object (or background) is shown as a succession of blurred images progressing across the screen.

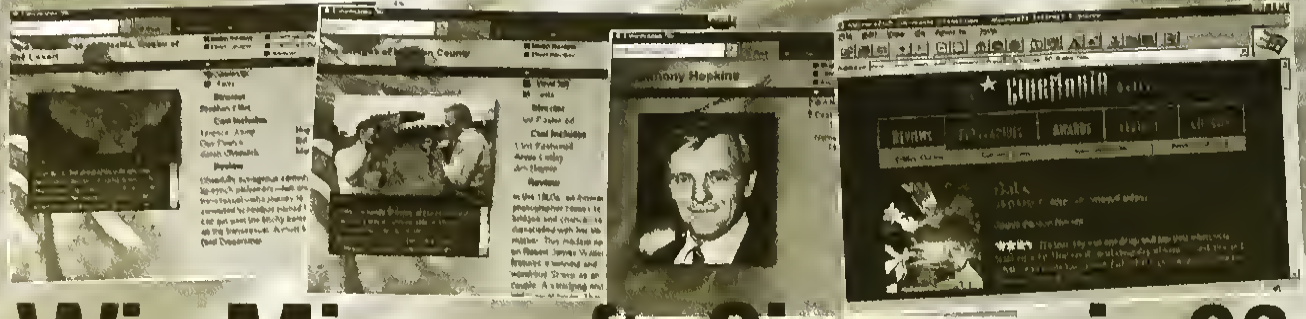
Cameras can be equipped with faster shutters, reducing the amount of blur. (Incidentally, so can CCD video cameras, a technique sometimes used in sports coverage.) Unfortunately, this makes another problem worse. Projectors show each frame twice – with 48 flashes per second on the screen. This distorts the time line: an image taken at a certain instant in time is projected at a corresponding instant, but then shown again 1/48th of a second later, unchanged, when the object should already have moved on. Effectively, this introduces a staggering effect to the movement, particularly noticeable in fast pans, if the eye attempts to follow the moving image. A certain amount of blur disguises the fact that the image isn't exactly where expected in each frame, whereas sharpening the picture emphasizes the problem.

Animation systems, whether drawings on cels, stop motion models, or simple computer-generated images, are created one frame at a time. Each image is stationary during exposure. Even in the most realistic model, movement looks "steppy" and unconvincing. Digital graphics systems have the ability to synthesize motion blur by comparing each frame, pixel by pixel, with the next, and adding a bit to places where the two images differ. Blurring the images this way actually enhances the simulation of smooth movement.

PAL telecine transfers behave in a similar way to film projectors: with each frame scanned twice in the two interlaced fields of each frame. NTSC video has 60 fields per second, and, when film is transferred, alternate frames are scanned twice and three times, giving a greatly emphasized judder to moving images. Even in a PAL transfer at 24 fps, one frame in every 12 is scanned 3 times instead of twice, and this produces a noticeable hiccup every half second. These effects are unfairly called "film judder". Strictly, it isn't the film that causes the judder, but the non-matching standards conversion to a different frame rate.

NTSC video undergoes a number of conversions if it is copied to the PAL format: the trickiest is the field rate, since one field in six must be discarded in order to drop 30 frames down to 25 each second. Jerks and judders! If the NTSC video has come from film, with the 3/2 pull-down judder as well, the results can be disastrous. Digital techniques can compensate for some of this: over each period of six NTSC frames, the position of each object in the frame is detected and tracked, and its theoretical position in each of five PAL frames occurring at intermediate instants is calculated and recorded. The results are generally satisfactory, although a few odd results can creep through.

Flies appear to have no trouble landing on a television screen regardless of the video standard: we have yet to learn whether bees can hover in front of a standards converted video flower.



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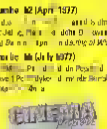

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Number 71 (August 1990)

[illegible]

Number 72 (October 1990)

[illegible]

Number 73 (January 1991)

[illegible]

Number 74 (August 1991)

[illegible]

Number 75 (September 1991)

[illegible]

Number 76 (November 1991)

[illegible]

Number 77 (January 1992)

[illegible]

Number 78 (March 1992)

[illegible]

Number 79 (June 1992)

[illegible]

Number 80 (August 1992)

[illegible]

Number 81 (October 1992)

[illegible]

Number 82 (Mar April 1993)

[illegible]

Number 83 (May 1993)

[illegible]

Number 84 (Aug Sept 1993)

[illegible]

Number 85 (October 1993)

[illegible]

Number 86 (December 1993)

[illegible]

Number 87 (Jan Feb 1994)

[illegible]

Number 88 (August 1994)

[illegible]

Number 89 (October 1994)

[illegible]

Number 90 (December 1994)

[illegible]

Number 91 (January 1995)

[illegible]

Number 92 (February 1995)

[illegible]

Number 93 (March 1995)

[illegible]

Number 94 (April 1995)

[illegible]

Number 95 (May 1995)

[illegible]

Number 96 (August 1995)

[illegible]

Number 97 (October 1995)

[illegible]

Number 98 (December 1995)

[illegible]

Number 99 (January 1996)

[illegible]

Number 100 (March 1996)

[illegible]

Number 101 (April 1996)

[illegible]

Number 102 (June 1996)

[illegible]

Number 103 (August 1996)

[illegible]

Number 104 (October 1996)

[illegible]

Number 105 (August 1997)

[illegible]

Number 106 (October 1997)

[illegible]

Number 107 (December 1997)

[illegible]

Number 108 (February 1998)

[illegible]

Number 109 (April 1998)

[illegible]

Number 110 (August 1998)

[illegible]

Number 111 (October 1998)

[illegible]

Number 112 (December 1998)

[illegible]

Number 113 (February 1999)

[illegible]

Number 114 (April 1999)

[illegible]

Mangold Design Group is a fusion of designers, programmers and art directors working in multi-media, 3D presentations, film, television and print

By maintaining a fresh eye and professional approach, Mangold has accumulated a body of work of great variety, although projects have tended toward corporate identity, typography and information design for interactive multi-media, W3, film, television and exhibition graphics

Marigold Design Group

Incorporated in NSW ACN 000 416 860

tel 61.2 564 1342 fax 61 2 564 3292

Photography Siobhan Costigan, Rebecca Anderson

FCC Funding Decisions

Production Survey

inproduction

ADEN AT THE HOTEL DE LOVE

FFC Funding Decisions

Following a Board meeting on 27 February, the FFC has entered into contract negotiations with the producers of the following projects

Features

DOING TIME FOR PATSY CLINE (105 mins)

D[illegible] Productions

D: Chris Kennedy
P: Chris Kennedy, Patrick Fitzgerald
W: Chris Kennedy
Dist: Southern Star D[illegible]
[illegible] Films
Developed with the assistance of New South Wales Film & Television Office

A [illegible] touching story of a 17-year-old country and western singer who leaves the outback of New South Wales [illegible] toward Sydney. [illegible] Royd [illegible] Patsy [illegible] an engl[illegible] that changes his destiny

Key

EP Executive Producer
P Producer
Co-P Co-Producer
AS Associate Producer
LP Line Producer
D Director
SW Scriptwriter
C Cast
PC Principal Cast
SE Story Editor
WD Writer-director
DIST Distributor

NOTE: Production Survey forms [illegible] used for past Cinema Papers [illegible] cannot accept information received in a different format

Cinema Papers does not accept responsibility for the accuracy of any information supplied by production companies. This is particularly the case when information changes but the production company makes no attempt to correct what has already been supplied.

ANGKOR (97 mins)

Pro Films (No 4) Pty Ltd

D[illegible]
[illegible]
D: Cyril Sh[illegible]
P: Jane B[illegible] Pty Ltd, [illegible]
P: Richard B[illegible]
W: [illegible] D[illegible]
Jack B[illegible]
[illegible] Tech Heriry
P[illegible]
Dist: REP [illegible]

After [illegible] Kinnard [illegible] to find he [illegible] been accused of [illegible] from the Army in Victoria. At a [illegible] Kh[illegible] Rou[illegible] Shelley's [illegible] plunged into a maelstrom of [illegible] and danger. The [illegible]

Documentaries

THE BATTLE FOR BYRON

(55 minute [illegible] documentary)

Frontline Films

DS: D[illegible]
R[illegible] Mo[illegible]
P: David Bradbury
WS: David Bradbury
Richard Mo[illegible]
Pre-sale: ABC TV

This film documents the confrontation between old ways of developing and working the land and those who [illegible] Byron [illegible] with a different [illegible] grew like [illegible] and [illegible] environment

WIN SOME LOSE SOME

(55 minute [illegible] documentary)

K[illegible] Productions

D: [illegible] Villa
P: Tassos Ioannides
W: D[illegible] Tler
Pre-sale: ABC TV
Developed with assistance from Film Victoria

Three migrant families [illegible] Australia in the 1950s [illegible] Over the years they [illegible] prosperous [illegible] In the [illegible] of the 1980s they suffered [illegible] losses. They were humbled and humiliated. This is a story about [illegible]

Following a Board meeting on 28 March, the FFC has entered into contract negotiations with the producers of the following projects

Documentaries

DEAD LETTER

(27 minute [illegible] documentary)

Zo[illegible] Films

D: Janet D[illegible]
P: Janet D[illegible]
AP: Jann [illegible]
W: Janet D[illegible]
Pre-sale: ABC TV
Developed with [illegible] Australian Film Commission

The [illegible] of two women who have worked together in the Dead Letter Office for over ten years [illegible] to windowless [illegible] day. The [illegible] address. From the [illegible] overflowing [illegible] undeliverable letters [illegible] presented

EMILY

(27 minute [illegible] documentary)

[illegible] Pictures

D: Rachel Perkins
P: Sen[illegible] MacKinnen
W: Rachel Perkins
Pre-sale: ABC TV

"My dreaming [illegible] mountain devil [illegible] and poppy dog [illegible] green bean. That's what I painted [illegible] Emily Kngwarreye [illegible] an Aboriginal [illegible] leader and [illegible] contemporary artist, placing her as one of the [illegible] painters in Australia

THE GOLDEN SOW

(52 minute [illegible] documentary)

Oracle Pictures

D: Jeni P[illegible]
Ps: Robert [illegible] Vernon Gr[illegible]
W: S[illegible] Bowen
Pre-sale: SBS
Developed with the assistance of the Australian Film Commission

Rick (Aden Young). Craig [illegible]enberg's *Hotel de Love*.

The remote Indonesian island of Nias [illegible] for [illegible] Nanan [illegible] most [illegible] the [illegible] wealth [illegible] the [illegible] 1996 [illegible] Pro Am Surfing Competition

GREY NOMADS

(55 minute [illegible] documentary)

December Films

D: Steve W[illegible]
P: Toni Wright
W: Steve Wright
Pre-sale: ABC TV, BBC TV
Dist: Beyond Distribution
Developed with the assistance of Film Victoria

A retired couple decide to leave the [illegible] walls of the family home to travel around Australia [illegible] This [illegible] frequently found [illegible] time in everybody's life. It will show that the journey around Australia [illegible] the [illegible] Third Age [illegible] can find a journey of celebration and discovery

THE LAST OF THE NOMADS

(52 minute [illegible] documentary)

Wiederm Australia and Mark Productions

D: Matthew Kelly
Ps: Peter Du Cann, Samantha Kelley, G[illegible] Bevis
Ws: Matthew Kelly, Barry Gra[illegible]
Pre-sale: SBS

Developed with the assistance of ScreenWest

In 1977 [illegible] led by an Aboriginal [illegible] set out to locate two [illegible] of the Mandildjara [illegible] to bring [illegible] history [illegible] against time to find those two people before they were [illegible] and they knew [illegible] In 1996 Dr Peasley [illegible] the 1977 expedition [illegible] of Mandildjara, the Elder who [illegible] the search [illegible] years before. This documentary is based upon the book of the same name

MARN GROOK: FOOTBALL DREAMING (45 mins)

CAAMA Productions

D: Steven M[illegible]
P: Shane M[illegible]
EP: D[illegible] Jo[illegible]
Ws: Shane Mo[illegible], Steven McGregor
Pre-sale: Network 7
Dist: [illegible] Media

Using the [illegible] Australian Football League and the history of Aboriginal stars past and present to explain [illegible] Australia [illegible] documentary [illegible] contribution Aboriginal players have made to Aussie Rules

NO MORE NEEDLES – PLEASE

(55 minute [illegible] documentary)

Eddy Jarvis Productions

D: Mark Ern[illegible]
Ps: Mark F[illegible], Catherine Jarvis
Ws: Mark F[illegible], Catherine Jarvis
Pre-sale: SBS
Developed with the assistance of Film Queensland

Eleven-year-old Jemma Jarvis lives with diabetes and has to inject

inproduction

FFC Funding Decisions

continued

him off in the stomach twice a day to stay alive. This film takes James and his partner first mother, Catherine Jarvis, on a global journey to find out whether science is ready to do the thing it is promising and achieve genuinely curing one of the most insidious crippling and agonising diseases known to man — a disease which is found in one in every 800 people at a rate of 8% per annum.

OUTNUMBERED

(54-MINUTE ACCORD DOCUMENTARY)

PRINCIPLES PRODUCTIONS

D: RICHARD KENDIN
P: ANDREW WISEMAN
WS: ANDREW WISEMAN, RICHARD KENDIN
PRI-SALE: ABC TV
DEVELOPED WITH THE AUSTRALIAN FILM COMMISSION

In a possible, the Australian Labor Party in Victoria is an embattled party. John Brumby, however, is quietly believed he could reverse its fortunes. He is a David and Goliath style missionary who has a massive 18 seats to win the 1996 election. This film followed the state election and presents an opportunity to view at close quarters the key players in the campaign as they pursued the ultimate political prize.

SEXING THE LABEL

(53-MINUTE ACCORD DOCUMENTARY)

FIREFLY FILMS

D: ANNA RODOWSKI
PS: ANNA RODOWSKI, LISA DUFF
W: ANNA RODOWSKI
PRE-SALE: SBS

This sexual label — gay, lesbian, bisexual — has become a political tool which can unite and empower, or disposses its users. This film shines on the complex tensions associated with these issues. It asks not to map the valid principles of empowerment, but rather to explore the use of sexual labels, both past and present, and charts the shifting relationship between the mainstream and non-straight communities.

SUSIE IS A FISH

(55-MINUTE ACCORD DOCUMENTARY)

BOB PICTURES

D: CARLA DRAGO
P: JUDI MCCABE, NIN
CO-P: JO-ANNE MCGOWAN, W. CARLA DRAGO
PRE-SALE: ABC TV

Susie Maroney, a 21-year-old from Sydney, is the best marathon swimmer in the world. Oct. June 1996, Susie will undertake the greatest swimming challenge ever: a 200km swim across the edge of the Bermuda Triangle from Cuba to Florida. Many swimmers have attempted this crossing, but no one ever completed it. Susie Maroney is confident she will be the first. *Susie is a Fish* is the story of her challenge.

Production Survey

Information is supplied as and adjudged as of 15 April 1996

Features Pre-production

ANGKOR

Production company: PAN FILMS
Distributor company: REP
Budget: $4.3 MILLION
Production: JUNE
PRINCIPAL CREDITS
Director: CARL SCHUTZ
Producer: JEAN PIERRE RAMBAL
Executive producer: ROBERTO BECKER
Screenplay: IAN LOUIS DURAND
DOP: AMBROISE CHRISTIAN MILLER
JOHN HOWLETT, TOM HAYANTY
CAST
JACQUES PERRIN

After fleeing an unhappy marriage, Shelley Kennard returns to Cambodia to find her brother, who has been accused of deserting the army in Vietnam. At a time when the Khmer Rouge are coming to power, Shelley is plunged into a maelstrom of confounding emotions and dangerous lies.

PARADISE ROAD

Production Company: VILLAGE ROADSHOW PICTURES
Distribution Office: SYDNEY
Pre-production: 29/4/96-29/7/96
Locations: PENRITH, POLI DIBULLAS
PRINCIPAL CREDITS
Director: BRUCE BERESFORD
Producers: GREG COOTE, SUE MILLIKEN
Executive producer: GRAHAM BURKE, ANDREW YAP
Screenwriter: BRUCE BERESFORD
Director of photography: PETER JAMES
Editor: TIM WILLOUGHBY
Production designer: HEATHER FINTER
Costume designer: TERRY RYAN
PRODUCTION CREW
Unit production manager: ANNE BRUNING
ON SET CREW
1st assistant director: COLIN FLETCHER
Make up supervisor: NIKKI GOTLEY
MARKETING
Distributor: TWENTIETH CENTURY FOX
Unit publicity: FIONA SEARSON, DDA
CAST
GLENN CLOSE

Set in World War 2 Sumatra, European women imprisoned by the Japanese find solace from the horrors of their imprisonment by forming a choir in secret.

THANK GOD HE MET LIZZIE

Distribution company: REP
PRINCIPAL CREDITS
Director: CHERIE NOWLAN
Producer: JONATHAN SHTEINMAN
Screenwriter: ALEXANDRA LONG
GOVERNMENT AGENCY INVESTMENT
Production: AFC, NSWFTO

Features in production

MR NICE GUY

Project company: GOLDEN HARVEST (HK) LTD
Production office: HONGKONG
PRINCIPAL CREDITS
Director: HONG KAM PO, SAMMO
Co-producer: TSO KIN NAM
Executive producer: CHOW LAM
Screenwriter: TANG KING SANG, EDWARD
Director of photography: LAM FAI TA, RAYMOND CHAN JOSH
Editor: CHEUNG YIU CHUNG
MARKETING
Distributor: GOLDEN HARVEST
Unit publicity: FIONA SEARSON, DDA
CAST
JACKIE CHAN

TRUE LOVE AND CHAOS

Production company: WESTERN FILMS
Distribution company: NEWVISION FILMS
Budget: $2.4 million
Production: 15/4/96-15/5/96
PRINCIPAL CREDITS
Director: STEVEN ERTMANN
Producer: ANN DARGUEST
Screenwriter: STEPHEN ERTMANN
Script editor: ANNETTE BLONSKI
STEFKEN SEWELL
Director of photography: LASZLO BARANYAI
Production designer: STEPHEN JONES-EVANS
Editor: KEN SALLOWS
GOVERNMENT AGENCY INVESTMENT
Production: AFC, FFC, FILM VICTORIA
CAST
HUGO WEAVING, NEVEN ANDREWS, NEAL TAYLOR

Mr and Mrs Hand begin a road trip from Melbourne to Perth. Mrs Hand is trying to make peace with her mother. Hand is hiding from the consequences of his involvement in a drug theft, masterminded by his friend Debo.

Features Post-production

AGRI

Production company: VRF PRODUCTIONS
Shareholders P/L: CAPPARICCIA CO. LTD
Pre-production: 20/11/95-29/1/96
Production: 29/1/96-16/3/96
Post-production: 18/3/96-
PRINCIPAL CREDITS
Director: TATSUYA ISHII
Producer: SHINYA KAWAI
JUNICHI SHINDO
Australian co-producer: MICHAEL LAKE
Executive producer: AKIRA DEGUCHI
Associate producer: AKIRA MUYAMA
Screenplay: MIDORI SUETSUGI
Director of photography: GENICHI HIGEKAWA
Sound recordist: ANDREW RAMACH
Editor: JOHN SCOTT
Japanese production designer: KYOKO HEYA
Australian production designer: MICHAEL RALPH
Costume designer: DEE ROWE
PLANNING AND DEVELOPMENT
Script adapted by: CHRIS DEBUYN
Casting: MELISSA FAY & ASSOCIATES
Shooting schedule by: STUART FREEMAN
PRODUCTION CREW
Japanese production manager: KAZUO NAKAMURA
Production manager: ELIZABETH SYMES
Production co-ordinator: SERINA GATTUSO
Producer's assistant: TESH MARTINCKS
Production secretary: KERRY MULLIGAN
Director's secretary: TOMOKO SUZUKI
Japanese product co-ordinator: CHRISTOPHER CANNON
Japanese unit points: RIE SHIRAISHI
JUDI HATHS, ROBIN TAUBENFELD
HARUMI MIMI, W. SCHMAN
Location manager: JAMIE LEDGE
Unit manager: RON KOHNAKI
Unit assistants: BHAS FIELD, PAUL WINTER, JOHN HOBSON
Production runner: MARKUS HUNTER
CAS PETERSEN
Driver runner: JUSTIN CARSON
Assistant to Tanaka san: JOHN MCMASTER
Financial controller: YUMIKO MAMESHIRO
Japanese production accountant: YUMIKO MIWA
Australian production accountant: PAYOLA P/L, RUMANE CRATES
Accounts assistant: TONI PEARSON
Paymaster: DENISE GUIBERT
Trainee: HW WORLD (AUST) P/L
CAMERA CREW
Lighting camera assistant: PHILIP CROSS
Underwater camera operator: ROSS ISAACS
Focus puller: JOHN WABNHAM
Clapper loader: JIFF FITCH
Video split operator: HEATHER KYLE
Key grip: IAN FRIEDMAN
Grips: PAUL RIETH
Grip assistant: DAN MAXWELL
Gaffer: GRAHAM RUTHERFORD
Best boy: STEVE DODSON
2nd Electrician: PAUL VAN ABCKEN
Genny operator: MATT FERRUE
ON-SET CREW
Japanese first assistant director: MASAH HAMAMOTO
Australian 1st assistant director: STUART FREEMAN
Japanese 2nd assistant director: UICHI ASH
Australian 2nd assistant director: WADE SATBIEH
Australian 3rd assistant director: VERA SPENCE
Continuity: JACKIE SULLIVAN
Sound supervisor: DERN RYAN
Make-up: CHRISTINE MILLER
Hairdresser: CHERYL WILLIAMS
Make up-hairdresser: THIES NETTLE
Supervisor, all special make up fx: WENDY SAINSBURY, LISLET VANDERWALT
Senior special make up fx artist: CARLA VICHNIEWSKI
Make-up assistant: KARRIE ROBOTHAM
Special fx supervisor: HARRY WARD
Special fx assistant: WILLIAM MULLARKIN
Stunts co-ordinator: CHRIS ANDERSON
Stunts assistant co-ordinator: MITCH DEAKIN
Safety supervisor: ARTHUR HEASHIT
Unit nurse: JO SCHEFFLER
Catering: ELEETH FILM CATERING
Catering assistant: MAURICE ALLEN
ART DEPARTMENT
Art director: ADAM HIRAI
Art department co-ordinator: MALCOLM ROSS
Art department runner: DAMIAN DE LEARY
Art department assistants: ANNIE FLYNN, LUCIANNE PERRINE
Set decorator: PASCALLA CAMERON
Property master: JOHN FAIRBURN
Standby prop: BRADLEY CAMPBELL
Assistant standby prop: CAMERON LE DU COUPER
Greens Manager: GARY MCNAMARA
Assistant Dressing: TERRI CARLSEN
Dressing unit co-ordinator: PETER WEISI
Driver mechanic: BILL MCCARRON
WARDROBE
Wardrobe supervisor: DEWIN DOUGLAS & DR
Costume standby: AMANDA CRAZE
Assistant costume standby: KEN HO BAIEN
Wardrobe assistant: JACQUELINE TARYETHAN
CONSTRUCTION DEPARTMENT
Construction supervisor: RIC PATTISON
Carpenters: DANNY BUSHNET, ROBERT KOLKKA, ERIC MOHUN, MICHAEL ROUT
DAVID FRANKS
Carpenter-in-charge: DAVID HOLMOUNT, POLLACK
Sign Artist: ALAN JEFFRYS
POST PRODUCTION
Post-production supervisor: SYLVIA WALKER WILSON
Assistant editor: PETER BLAGRATT
Laboratory: ATLAB
CGI-2ND UNIT
Director: TAKAHIRO AKIYAMA
Co-ordinator: GINA BLACK
Over: DAVID COWELL
Crew driver: DAPHNE SHEEN
Interpreter: CHRISTOPHER CANNON
Unit manager: CAMERON WILSON
Unit/key assistant: TOMOKI SUZUKI
Australian 1st assistant director: FIELD NATHAN
Japanese 1st assistant director: UICHI ASH
Director of photography: GENE MILLER
Underwater camera operator: ROSS ISAACS
Focus puller: ARIEH LIEHNI
Clapper loader: DAN HI CLARK
Best boy: JACINTA LOWNS
Grip: CARY VIERNALL
Underwater Gaffer: DARATH FOX
Best boy: BEN WATTHOUSH
Assistant gaffer/grip: WARREN YOUND
Lifeguard #1: ANDREW HALL
Lifeguard #2: PETER BORINGER
Safety diver #1: LANA DABBS
Safety diver #2: SEAN REDY
Catering: FLEURY CATERING
VISUAL EFFECTS
Japanese visual fx producer: SHUJI ASANO
Japanese visual fx supervisor: TAKANORI AKIYAMA
Associate visual fx supervisor: DALE DUNN
Japanese visual fx assistant supervisor: KAHAR YASUNA
3D DIGITAL ANIMATION UNIT
DIGITAL ARTISTS
Digital artist: RUYU CHI, SUNG SYOUNG KYAMURA, TSUTOMU NOMOTO, DIEGO GUIRAGNO
2D DIGITAL COMPOSITING AND PAINT ARTISTS
Hosta/Film artist: PETER WERE
Hosta/TV artist: JAMES ROBERTS
Paint artist: RANDY VELLACOTT
DIGITAL UNIT ADMINISTRATION
Digital co-ordinator: ROWENA ZANCHI
Systems administrator: NEVILLE DORLAND
Digital Architect: SIMEON OTH
CAST
TAKANOBU ASANO (HISOKA), TETSUYA FUJI (SAKITA), YOSUKE EKUCHI (HAKKAI), RON GRAHAM (INDRA), MIKI DOKI (JESSIKA), TETSUO YAMASHITA (KE SUKE), KIMURA YOSUKE (ACE), TOMOKO TANAKA (MERMAID), AUDUSOH (JOUN-BENTEN), LINDEN GOH (KAI GEN MEI), DR KLAUS (ANDREW MCKAGH)

A Japanese student, Hisoka (James Mitsuoka) is sent to Australia to find out about his heritage. A departure, Hisoka follows him to search of meaning. A mysterious bandit, Sokoto, believes the secret of the ancient talisman holds the key to his own evolution. Bliss in this search.

HOTEL DE LOVE

Production company: VILLAGE ROADSHOW PICTURES
Distribution company: ROADSHOW FILM DISTRIBUTION
Production: 5/2/96-10/3/96
PRINCIPAL CREDITS
Director: CAMERON NICHOLLS
Producers: DAVID PARKER, MICHAEL LAUGH
Executive producer: PETER HEITHY
Screenwriter: CHARLES ROSENBERG
Director of photography: STEPHEN WHITTON
Sound recordist: GARY WILKINS
Editor: BILL MURPHY
Production designer: SIMON DOBBIN
Casting director: BRUCE FONLAYSON
PLANNING AND DEVELOPMENT
Casting: MEURA FAY & ASSOCIATES
PRODUCTION CREW
Production manager: REY HENNESSY
Production co-ordinator: SAMI RITSLING
Production secretary: JANA BLAIR
Location manager: NEIL MCCART
Location assistant: FRAN LUST
Unit manager: MICHAEL BITZENBLUT
Unit assistant: NINO NESIN
Production accountants: NAREEN KENNOTT
Accounts assistant: FRANCES DRAPMAN
Insurer: HW WORLD AUSTRALIA P/L
Completion guarantor: FILM FINANCE
Materialise: MAX WOOLHOUSE MUSTICHIM COMMUNICATIONS
Travel Agent: SHEWTRAVEL
CAMERA CREW
Camera operator: MARK SPIGER
Clapper loader: MARK TOLL
1st camera assistant: FRANK FUCK
Key grip: TONY HALL
Grip: GREG TUDBY
Assistant grip: PAUL RICHARDT
Gaffer: CON MANOUSIS
Best boy: BRETT HULL
3rd electrician: DAVID LOVELL
Generator operator: ROBERT FABIA
Camera equipment: MARK NAYZER
ON-SET CREW
1st assistant director: BRENDAN CAMPBELL
2nd assistant director: DAMIEN GRANT
Continuity: ANNY REESHOUT
Boom operator: MARK WASHUTAK
Make-up: KIRSTEN VEYSEY
Make up & Wardrobe fx: STARWORKS AUSTRALIA
Hairdresser: DAVID VANSER
Assistant hairdresser: DELLAS STEPHENS
Safety report: NEW GENERATION STUNTS
Still photography: SKIP WATKINS
Unit publicist: ANNETTE SMITH ROADSHOW

Melissa (Saffron Burrows) and Rick. *Hotel da Love.*

Film Distributors
Catering Food For Film Criterion
Runner Christopher Devenport

Art Department

Art department co-ordinator Allison Pye
Art department assistant Jenna Long
Art department runner Tim Wark
Set dresser Colin Robertson
Draftspersons Jeff Tatton Gordon Cole
Storyboard Artist Connie Wholstron
Art department consultants Claudia Rowe Tony Burrell Vanessa Cerna
Buyer Martyn Murgatt
Standby artist Dean Sullivan

Wardrobe

Costume supervisor Vicki Thompson
Standby wardrobe Gabriella Dunn

Construction Department

Construction manager Hugh Bateup
Foreman construction Brendan Mullen
Lead scenic artist John Hratzas
Drivers Kerry Knowles & Mark Taylor

Post Production

Assistant editor Robert Hall
Editing rooms Cascade Films
Musical supervisor Christina Woodroff
Laboratory Cinevex
Film stock Kodak Australia
Video transfers by AAV Australia

Cast

Aaron Young (Rick Dunne) Saffron Burrows (Melissa Mills Sew) Simon Bisgill (Stephen Dunne) Fiona Green (Jackie Lean) Ary Barrett (Jack Dunne) Julia Black (Edna Dunne)

It's 1963. Rick and Stephen Dunne fraternal twins, both fall head over heels for the vivacious Melissa Morrison at a student party in Suburban Melbourne. Rick, born two minutes earlier and always two steps ahead, intercepts Melissa. But the romance is short lived.

IOIOT BOX

Production company Central Park Films
Budget $2.5 million
Production 30/10/95–15/12/95
Post-production 16/12/95–May 1996

Principal Credits

Director Orlando Caesar
Producer Glenda Rowe
Associate producer Nick Roller
Scriptwriter David Caesar
Director of photography John Pickering
Sound recordist Liam Egan
Editor Mark Perry
Production designer Kerith Holmes

Planning and Development

Casting Sarunna Wolfson (Liz Mullinar)

Production Crew

Production manager Sue Wild
Production co-ordinator Vanessa Brown
Production secretary Jasmin Rath
Location manager Aussa Ismail
Unit manager James Horwood
Unit driver/stage Simon Holmes
Production assistants Sandra Schinkras Clare Valentine
Production runner Clancy McDowell
Production accountant Jean Brouser
Insurer Hollins Hume Hall
Completion guarantor Film Finances
Legal services Mirabel Franzel & Co

Camera Crew

Focus puller Adam Hammond
Clapper loader James Toro
Key grip Gary Toohy
Assistant grip Ian Freeman
Gaffer Derek Jones
Best boy Ken Talbot

On set Crew

1st assistant director Orlando Lightfoot
2nd assistant director Karen Marsden
3rd ass stant director Andrew Taylor
Continuity Linda Rat
Playback operator Dave Eggins
Boom operator Steve Murphy
Make up artist Tabi Follington
Stunts co-ordinator Rocky McDonald
Stills photographer Paul Blanmurgh
Colour grading Gypsy Kitchen

Art Department

Art department runner Patrick Sykes
Props buyer Ann Dennis, Nicki Gaff, Nin Stanley
Standby artist Harry Zettel
Armourer Ken Jones
Art department attachment Rachel Renger

Wardrobe

Wardrobe supervisor Wendy Ashwin
Standby wardrobe Wendy Cohen

Animals

Animal trainer Aurela Towle

Post Production

Assistant editor Jeanika Chalvo
Sound editor Liam Egan
Mixer Paul Joyce
Laboratory Atlas
Negative matching Cameron Rowell
Gauge Super 35mm
Shooting stock Kodak

Government Assist Investment

Development NSWFTO
Production FFC

Cast

Ben Mendelsohn (Kev) Jeremy Sims (Mark) Robyn Loau (Lan) Gregory Blundell (Ken) Deborah Kennedy (Leanne) Susie Porter (Betty) John Polson (Jonah) Andrew Gilbert (Greg) Stephen Ryan (Colin) Susan Prior (Luce)

The boys, Mick and Kev, are all revved up with nowhere to go ... and unemployed. Who isn't? They are rebels without a cause with testosterone to burn. They just don't want to do nothing, okay? They have an idea: an armed hold up. The problem is they have no experience, no guns, no idea. The end will probably be bad. It depends on which way you look at it.

THE PHANTOM

Production companies VRP Production Services Paramount Pictures
Budget $50 million
Production 2/10/95–24/1/96

Principal Credits

Director Simon Wincer
Producer Alan Ladd Jnr Ronald Evans
Co-producer Jeffrey Ehrlich
Executive producer Richard Vane
Associate producer Bonnie Arbuckle
Story producer Jeffrey Boam
Based on the comic strip *The Phantom* created by Lee Falk
Director of photography Dave Burr
Sound recordist Ben Osmo
Editor Nicholas D. Brown
Production designer Paul Peters
Costume designer Marlene Stewart

Planning and Development

Casting Lynn Rutkven Gold Coast Casting consultants Miriam Fritz & Associates

Production Crew

Production manager Brian Burgess
Production co-ordinator Chris Haer
Assistant production co-ordinator Kim Stellar
Production runner Scott Chase
Financial controller Elton MacPherson
Production accountant Lynne Faetz

Camera Crew

Camera operator Louis Irving
Focus puller Colin Drake
Clapper loader Nick Witt
2nd unit DOP Armando Paul Taylor
B Camera Brian Breheny
2nd unit focus A camera John Bresland
B camera Leah Ashkenazi
2nd unit clapper A camera Rebecca Steele, B camera Ben Jasper
Key grip Lester Smith
Gaffer Brian Bandhove

On set Crew

1st ass stant director Rob Donaldson
2nd ass stant director Simon Warnock
3rd ass stant director Derek Atkins
Continuity Judy Whitehead
Boom operator Gerry Nunifora
Make-up Judy Lovell
Hairdresser Arturo Rojas
Special fx supervisor Al Lohmer
Stunts co-ordinator Billy Burton
Stunts assistant Danny Barlow
Still photography Andrew Cooper
Unit publicist Vin Hartsory

Art Department

Art director Lisette Thomas
Set dresser/Decorator Amy Wells

Lenart Crawford

Draftsperson Jacinta Leong
Armourer Allan Mowbray

Wardrobe

Wardrobe supervisor Lisa Lovaas
Standby wardrobe Sean Cundlach
Wardrobe assistant Christelle Cosines

Construction Department

Construction supervisor John Villarino
Scenic artist Ray Phillar
Construction manager Andrew Barbinek

Post-production

Assistant editor Bryan Carroll
Editing assistants Brett Carroll, Gavin Lamb
Laboratory Atlas Australia Gold Coast
Laboratory liaison Gant Kerr

Cast

Billy Zane (The Phantom) Kristy Swanson (Diana) James Remar (Quill) Treat Williams (Drax) Catherine Zeta Jones (Sala) Devon Proval (Charles Zeroni) Casey Siemaszko (Morgan) Patrick McGoohan (Phantom's father) Cary Tagawa (Kabai Singh)

The Phantom mythos has been handed down from father to son ever since the foundation of the line witnessed his fathers murdered by pirates 400 years ago. As the latest heir to this proud tradition The Phantom (Billy Zane) is sworn to fight greed, corruption and cruelty. The film is based on *The Phantom* comic strip created by Lee Falk in 1936 and published in 500 newspapers worldwide by King Features Syndicate.

RED HERRING

Production company Trident Films

Principal Crews

Director Karl Maderdrom
Producer Karl Maderdrom
Executive producer Karl Maderdrom
Scriptwriter Karl Maderdrom
Director of photography Adrian Taylor, John Tritten, Fred Maderdrom
Sound recordist Tim Martin
Peter Sanders
Editor Damien Massingham

Planning and Development

Casting Karl Maderdrom
Casting consultant Karl Maderdrom
Shooting schedule by Karl Maderdrom
Budgeted by Karl Maderdrom

Production Crew

Production manager Cassie Maderdrom
Financial controller Karl Maderdrom

Camera Crew

Camera operator Mark Sayer, John Tritten
Focus puller Trevor Cassar
Clapper loader Danielle Boisenberg
Camera assistants Tessa Cassar Gavin Maderdrom
Camera type Arri 16mm
Camera maintenance Lemac
Assistant gaffer Cameron McDonald Andrew Renfree
Gaffer Reece Norton

On Set Crew

Boom operator Andrew Ashford
Make up Cassie Maderdrom
Still photography Emmanuelle Marshal
Unit publicist Karl Maderdrom
Catering Jan Wittenno

Art Department

Prospertsen Reece Norton
Propmaker Reece Norton

Post-production

Laboratory Mavilab
Laboratory liaison Karl Maderdrom
Negative matching Cameron Rowell
Screen Ratio 3:1
Shooting stock Kodak 7248/7293/500

Marketing

Publicity Karl Maderdrom

Cast

David Whitford (Nick) Ron Blanmurgh (Miles) Gwendolyn Rose (Tim Dorton) David O'Connor (Charley) Anthony Howard (Tom) Brian Tackett (Brian) Cassandra Wentford (Sheryl) Katarina Zealand (Arnelue) Jane Mac (Julia) Karl Maderdrom (Buyer)

Told as a flashback, Red Herring tells the story of Nick, an aging frustrated gangster. Sick of his repression in the small drug trade, he manages to kill them before setting his four remaining parts and two old business colleagues up against each other. However, when it seems all is going to plan, premonitions arise.

RIVER STREET

Production company House & Moonrouge
Distribution company C Fly (International) Village Roadshow (Australia)
Pre-production 24 July 1995
Production 13 September 1995
Post-production 10 November 1995

Principal Credits

Director Tony Mahony
Producer Lynda House
Associate producer Catherine Bisset
Screenplay Peter Kiehl
Based on an original story by Tony Mahony
Director of photography Martin McGrath
Sound recordist Lloyd Carman
Editor Onny Cooper
Production designer Paddy Reardon
Costume designer Kristy Mazzucco

Planning and Development

Casting Prototype Casting (Melbourne) Alison Barrett (Sydney)
Additional casting Dinja Mann
Extras casting Kate Fisher
Extras casting assistant Vicki Kromer
Storyboard artist Robert Stephenson

Production Crew

Production manager Catherine Bishop
Production co-ordinator Fiona Sinnamon
Production secretary Edwina Fowler
Location manager Russell Berg
Unit manager Andy Parks
Unit assistant Nina Nugent
Production runner Kev Cameron
Production accountant Arnot Carter
Accounts assistant Stephen Taylor
Insurer Hollins Hume Hall
Completion guarantor Film Finances
Legal services Robin Warren

Camera Crew

Camera operator Mark McGrath
Focus puller Laurie Palmer
Camera assistant Trish Keating
2nd camera operator Murray White
Camera type Panaflex Gold
Camera equipment Panavision
Samurison Film Services
Key grip Brett McDowell
Grip John Tritt
Gaffer David Parkinson
Best boy Greg Rawson
3rd electrics Adam Hunter
4th electrics Scott Copeland

On Set Crew

1st assistant director Monica Pearce
2nd assistant director Tony Gilbert
3rd assistant director Michael Anew
Continuity Joanna Mulhunn
Video split attachment Damian Church
Boom operator Craig Beers
Make-up Amanda Rowbottom
Hairdresser Cheryl Williams
Special effects Peter Stubbs
Special effects assistant Jim Little
Stunts co-ordinator Zev Fletcher
Still photography Jennifer Mitchell
Catering Sweet Seduction

inproduction

Production Survey

continued

Cinematographer: ROB BAILEY

ART DEPARTMENT

Art director: HUGH BATELUP
Assistant art director: CHRISTINA NORMAN
Set dressers: SIMON MCCULLOCH, ZLATKO KASUMOVIC
Prop buyer: MARIAN MURRAY
Standby props: DEAN SULLIVAN
Vehicle co-ordinator: JOHN ALLAN

WARDROBE

Standby: KERTH ROBBARDS

CONSTRUCTION DEPARTMENT

Construction manager: STU HARTLEY
Carpenter: JAN VAN DUBBEN

POST-PRODUCTION

Assistant editor: ROENELLE DONLACK
Editing assistant: BELINDA FITKE
Sound editor: GLENN NEWNHAM
Laboratory: CINEVEX
Tape transfer: AAV
Rushes theatre: LEMAC THEATRE
Sound transfers: EUGENE WISBH
Sound post-production: EUGENE WISBH
Music co-ordinator: CHRIS BRUGH
Stock: KODAK

GOVERNMENT AGENCY INVESTMENT

Production: FFC, FILM VICTORIA

CAST

ADEN YOUNG (BEN), BILL HUNTER (VINCENT), EGGIE DAVIS (WENDY), TAMMY MACINTOSH (SHARON), JOY SMITHERS (MARCIA), SULLIVAN STRIBLETON (CHRIS), LOUIS RAMSEY (ERNIA), MATTHEW O'BRADY (LEON)

A ambitious, unscrupulous young real estate agent tricks his way into buying a valuable piece of land occupied by a community centre, but is ladened into a gallant attempt to save it.

ROAD TO NHILL

Production company: GECKO FILMS
Distribution company: RONIN FILMS
Budget: $1.15 MILLION
Pre-production: 04/9/95-26/10/95
Production: 27/10/95-15/12/95
Post-production: 15/1/96-27/7/96

PRINCIPAL CREDITS

Director: SUE BROOKS
Producer: SUE MASLIN
Screenwriter: ALISON TILSON
Director of photography: NICOLETTE FREEMAN
Sound recordist: MARK TARPEY
Editor: TONY STEVENS
Production designer: BRIAN LA CAMBRELL
Costume designer: LOUISE MCCARTHY
Composer: ELIZABETH DRAKE

PLANNING AND DEVELOPMENT

Casting: PROTOTYPE CASTING

PRODUCTION CREW

Production manager: ELISA ARGENTINO
Production co-ordinator: SANDI REVELINS
Production secretary: ANNIE MONTEALUK
Location manager: CHARLOTTE SEYMOUR
Unit manager: SEAN TENNANT
Production runner: EMMA MORONEY
Production accountant: GINA HALLAS
Trainee: RICHARD OLIVER
Completion guarantor: MOTION PICTURE GUARANTORS
Legal services: RUTH WARNER

CAMERA CREW

Camera operator: ROBIN PLUNKETT
Focus puller: WARREN LAWRENCE
Clapper loader: ANDREW CHAMBERS
Key grip: IAN REHELLACK
Assistant grip: TOM JANNIKE
Gaffer: PAUL JOHNSTONE
Best boy: GRAHAM COOK
Electrician: BRETT COOKER
Rushes runner: CHRISTOPHER DAVENPORT

DO SET CREW

1st assistant director: CHRIS LYNCH
2nd assistant director: PAUL ROBAN
3rd assistant director: TONI RATNER
Continuity: CAIT LAPHAM
Boom operator: MALCOLM HUGHES
Make-up: PEGGY CARTER
Make-up assistant: JOB LOEHE
Special fx: PETER SLUBBS
Stunts co-ordinator: CHRIS PETERS
Stunts: RUSSELL ALLAN
Safety supervisor: PETER CULPAN
Unit nurse: HELEN COX
Still photography: JENNIFER MITCHELL
Unit publicist: MIRANDA BROWN
Catering: HELEN CLARKE, RED STAR CAFE

ART DEPARTMENT

Art director: ALISON PYE
Props buyer: PETER FOSTER
Standby props: ANDREW CHEVIOTT
Action vehicle co-ordinator: RALPH PREE

WARDROBE

Standby wardrobe: AMANDA SEDAWE
Ward robe assistant: JEL JOHANSEN

POST-PRODUCTION

Assistant editor: RONNIE RENHAM
Edge numbering: FILM SYNC, OLIVIA STREETON
Sound transfers by: EUGENE WILSON — SOUND SERVICES
Sound editor: ANDREW WHITE, VU CRAIG CARTER, LIZ ALLEN
Narrator: PHILLIP ADAMS
Musical director: ELIZABETH DRAKE
Laboratory: Cinevex
Laboratory liaison: IAN ANDERSON
Film gauge: 16MM (35MM BLOW UP)
Shooting stock: KODAK

GOVERNMENT AGENCY INVESTMENT

Development:
AUSTRALIAN FILM COMMISSION
Production: FILM VICTORIA, AFC

CAST

BILL HUNTER (BEN), TONY BARRY (PM), LYNETTE CURRAN (MARGOT), MONICA MAUGHAN (NELL), PRISCILLA KENNEDY (JEAN), LOUIS RAMSEY (CARMEL), PAUL CHUBB (MEUB), ALWYN KURTZ (JUDD), MATT DYCTYNSKI (BERT), BILL YOUNG (BLUE), TERRY NORRIS (TIM)

This film is in the tradition of the Aussie yarn. It is a comedy about a fictitious small country town and the day a car accident happens which ends up involving the whole town. Bowling ladies, bushrangers and fire engines get in all directions. And everyone has a different version of events.

Awaiting Release

SEE PREVIOUS ISSUES FOR DETAILS ON THE FOLLOWING:

CHILDREN OF THE REVOLUTION

DATING THE ENEMY

DAVID WILLIAMSON'S BRILLIANT LIES

DEAD HEART

FIRST STRIKE
(FORMERLY THE STORY OF C.I.A.)

FLOATING LIFE

LOVE AND OTHER CATASTROPES

LOVE SERENADE

LUST AND REVENGE

MR RELIABLE
(FORMERLY MY ENTIRE LIFE)

THE QUIET ROOM

SHINE

TO HAVE AND TO HOLD
(FORMERLY THE SMALL MAN)

UNDER THE LIGHTHOUSE DANCING

THE ZONE

Shorts

STALKER

Production company: DE PASQUALE PICTURES
Pre-production: 25/2-7/3/96
Production: 8/3-9/3/96
Post-production: 11/3-1/4/96

PRINCIPAL CREDITS

Director: TONY DE PASQUALE
Producer: TONY DE PASQUALE
Screenwriter: TONY DE PASQUALE
Director of photography: DAVID BARBER
Sound recordist: ALASTAIR KERVOUDOUCKER
Production designer: LAURA EVINGSTON
Composer: MICHAEL BURKE

CAMERA CREW

Focus puller: TONI MCGRATH
Clapper-loader: JULIET ZABKA
Camera type: ARRI 16 SR 2
Key grip: GREG LOEKE
Gaffer: ALEX FITZSIMMONS

DO SET CREW

Make-up: JACKIE MANNER
Stills photography: CHRIS GAMON-HEALY
Unit publicist: MELISSA COLLINS
Caterer: NATHAN KIME

POST-PRODUCTION

Film gauge: 16MM
Shooting stock: KODAK 7293
Video transfer by: CUTTING EDGE

CAST

CAROLINE DUNKRY (ANNIE), DAMIEN BARVEY (TIM)

A drink delivery house involving a crippled and intruders is indeed a dangerous thing

Television Production

G.P.

(SERIES 8)

Production Company: ABC TV, VILLAGE ROADSHOW PICTURES TV

PRINCIPAL CREDITS

Directors: MARCUS NORTH, KARIN KREIDERS, PETER ANDERKINS, TONY TILSE
Producer: PETER ADDIS, NOIS
Co-producer: VILLAGE ROADSHOW PICTURES TV/ABC
Executive producers: MATT CARROLL, SUE SMITH
Scriptwriters: ROBYN STOCLAIR, PETER NEALE, MICHAEL MILLER, MARY MEBBS, FELIX PACKARD, GRAEME MCALLISTER
Directors of photography: KEN PETTERSEN, PAUL TURNER, GEOFF MANGAS, IAN WHITBURTON
Sound recordists: PETER GRACE, GRANT SHEPHERD
Editors: NICOLE LA MACCHIA, JACQUIE BETLEM
Production designer: LEIGH TERNET
Designers: ROBYN WILLIAMS, KAREN LANG
Composer: MARK MILLO

PLANNING AND DEVELOPMENT

Medical advisors: CAROL LINDI, MARK THOMPSON
Story editor: SHELLEY BURKE
Casting: MALLIN FAY & ASSOC
Extras casting: JENNY NELSON
Script editor: LOUISE CRAHE, ROBYN SINCLAIR, GRANT MCALLISTON

PRODUCTION CREW

Production manager: ANNETTE GRIVEN
Production co-ordinator: KERRIE MAINWARING
Production secretary: JENNY NICOLSON
Location manager: SUZY PARKER
Unit manager: DUNC BANDUR
Production assistant: ADAM PULLEY
Accounts assistant: ANNE-MARIE SIMON-MATIN

CAMERA CREW

Camera operator: MURRAY TONKIN, DAVE MARQUIS, BRONWYN ARCHOS
Camera assistant: ANDREW WORSSAM
Camera type: SONY BETACAM SP 4:0
Key grip: ANDY GRIMAN
Gaffer: JOHN PACKFORCE
Best boy: IAN MATHE
Generator operator: JOHN CLARKE

ON-SET CREW

1st assistant director: RUSSELL WHITEOAK, FRANCESCA BELL, JONATHAN SWAIN
2nd assistant director: ANDREW ARGILE, RACHAEL HEATH
Continuity: LORI SE JOHNSON, FRANCOISE FORMENTIUX, SUSAN KERRIGAN
Boom operators: BOB WILLIAMS
Make-up: BOZENA ZUBER, CHRISTINA ELLIOTT, ALAN MEAD, JULIET WEBBER
Still photography: MELISSA LINEARK
Unit publicist: GRETTA LEE, SUSIE CAMERON
Catering: JAMES CATERING

ART DEPARTMENT

Set dresser: ANGELO KARAGEORGIOU, PETER ASHMAN
Prop buyers: CLAUDE FORTUNATO, TIM WESCOTT, PETER FITZGERALD
Props driver: ADRIAN CANNON

WARDROBE

Wardrobe supervisor: ROSEMARY GRANT, MARY CHESTERMAN
Standby wardrobe: LIZ GILL

POST-PRODUCTION

Editing assistant: MARK SPEERST
Sound editor: JULIAN MORGAN, JOHN SAUER, MARK SUSANNE, JOHN SAUER
Music director: MARIO MILLO
Mixer: NYSE CANTELL, OLIVER JENNER
Titles: KAM HAMILTON
Video gauge: SP BETACAM

MARKETING

Publicity: GRETTA LEE, SUSIE CAMERON

SYNOPSIS

One-on-one series about Hearts & suburban general practice.

CAST

STEVE BURLEY (DR HENRY KING), MELISSA JAFFER (DR MAUREEN BORRAN), LENKA KRIBAC (VESNA KABEE), LEAH VANDENBERG (DR YASMIN RICHARDS)

KANGAROO PALACE

(MINI-SERIES 2 x 92 MINS)

Production company: ARTEL SERVICES
Network: SETEN
Production: 29/4/96-26/7/96

PRINCIPAL CREDITS

Director: ROB MARCHANT
Producer: EWAN BURNETT
Executive producer: ANDREW KNIGHT
STEVE VIZARD, REBECCA GINEY
Scriptwriters: ANDREW KNIGHT, DEBORAH COX
Series editor: JOHN ALSOP
Director of photography: KIM BATTERHAM

GOVERNMENT AGENCY INVESTMENT

Commercial Television Production Fund

CAST

REBECCA GINEY

A love story between four people and two countries

SPELLBINDER II: THE LAND OF THE DRAGON LORD

(SERIES)

Production company: FILM AUSTRALIA
Network presale: NINE
Production: 5/8/96-3/87

PRINCIPAL CREDITS

Director: NOEL PRICE
Producer: NOEL PRICE
Executive producer: KEN SAUNDERS
Associate producer: ZOE WANG
Scriptwriters: MARK SUMMERS, JOHN THOMSON
Director of photography: DANNY BATTERHAM
Production designer: NICHOLAS MCCALLUM
Costume designer: JULIE MIDDLETON
Editor: FIONA ANDERSON

GOVERNMENT AGENCY INVESTMENT

Production: FFC, FILM VICTORIA

CAST

HEATHER MITCHELL

Children's fantasy adventure series.

THE TERRITORIANS

(TELE-FEATURE)

Production company: ROBERT HUGHES PRODUCTIONS
Network presale: SEVEN
Production: 9/4/96-14/5/96

PRINCIPAL CREDITS

Director: MICHAEL OFFER
Producer: ROBERT BRUNING
Scriptwriter: TED ROBERTS

GOVERNMENT AGENCY INVESTMENT

Commercial Television Production Fund

The story of a young Aboriginal policeman and the city detective he is forced to work with while investigating a series of murders in the outback.

WHIPPING BOY

(TELE-FEATURE)

Production company: JNP FILMS
Network: TEN
Production: 15/4/96-11/5/96

PRINCIPAL CREDITS

Director: DI DREW
Producer: RAY ALCOTT
Executive producer: JAMES DAVERN
Scriptwriter: PETER YELLMAN

GOVERNMENT AGENCY INVESTMENT

Commercial Television Production Fund

CAST

REBECCA GINEY

A love story between four people and two countries

SEE PREVIOUS ISSUES FOR DETAILS ON:

ACADEMY

BEAST

BEVERLEY HILLS

FAMILY ROBINSON

THE BITE

BLINKY BILL'S EXTRAORDINARY EXCURSION

BLUE HEELERS

FIRE II

FLIPPER

HALIFAX F.P.

HEARTBREAK HIGH

HEAT

HOME & AWAY

HOUSE GANG

KLINE'S BOTTLE

NEIGHBOURS

MERCURY

OCEAN GIRL 3

PACIFIC DRIVE

PLACE OF THE DEAD

PLASMO

POLICE RESCUE

THE SILVER BRUMBY

SWEAT

TABALUGA: THE LITTLE GREEN DRAGON

US AND THEM

WATER RATS

WHITE LIES

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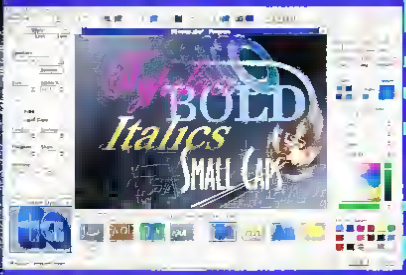

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nihil obstat nine

ZHANG YIMOU TRIUMPHS (AGAIN) • BED OF ROSES IS NOT • MARTY FANS STAY LOYAL

	Collins	Creed	Hall	Harris	James	Martin	Ryan	Stratton	Williams	Average
Autumn's Line *Marlene Gerris*	[illegible]	7	7				[illegible]	[illegible]	6	6.8
The Bird Cage *Mike Nichols*	[illegible]	[illegible]	[illegible]		9		[illegible]	8	[illegible]	6.8
Bed of Roses *Michael Goldbeck*					3	5	[illegible]	2		3
Blackfellas *Warwick Thornton, Phillip Noyce*		8	[illegible]	[illegible]			5	3	6	5.7
Broken Arrow *John Woo*	8	–	–	2	4	5	–	6	–	5
Casino *Martin Scorsese*	6		8	5	7	8	6	9	8	7.3
Cosi *Mark Joffe*	6		[illegible]		6	4	2	8	6	5.9
The Doom Generation *Gregg Araki*	[illegible]		6			7	6	8		6.8
La Flor de mi Secreto (The Flower of My Secret) *Pedro Almodóvar*	[illegible]	9	[illegible]			8	5	8	7	7.6
The Fox and the Hound *Art Stevens*	[illegible]			4			6		8	6
Grumpier Old Men *Howard Deutch*	–	–	–		8	–	1	5	–	4.7
The Incredibly True Adventures of 2 Girls in Love *Maria Maggenti*	–	[illegible]	–	–		4	4	5	3	5
Inside the Cupboard *Frank Oz*	8	[illegible]				9	6	2		6.3
Jumanji *Joe Johnston*	[illegible]	–	–	3	6	6	6	2		5
Mr Hollandy's Opus *Stephen Herek*	[illegible]	6		3	8		2	5	4	5
Nadia *Michael Almereyda*	[illegible]		[illegible]	1	[illegible]		5	6		4.7
Nelly & Mr Arnaud *Claude Sautet*	[illegible]			–	7	[illegible]	7	9	–	7.5
Nixon *Oliver Stone*	8		6	1	6	1	6	8	8	5.5
Now and Then *Lesli Linka Glatter*		4	–	3	4		2		–	3.3
Shanghai Triad *Zhang Yimou*		10	6	–	–	–	8	9		8.3
Strange Days *Kathryn Bigelow*		–	7	–	–		6	9	–	7.3
Sunset *Scott McGehee, David Siegel*		9					–	8	7	8
Twelve Monkeys *Terry Gilliam*	8	7	6		7	7	6	8	[illegible]	7
Vampire in Brooklyn *Wes Craven*					2	5	4	2	[illegible]	3.5
What Happened Was... *Tom Noonan*		8	7				6		[illegible]	7

NB: "Nihil obstat" (Lat. Nothing stands in the way) Works appearing on the indexes of disbelief in the preliminary pages [illegible] Nihil obstat (Lat. Has been approved as free of doctrinal or moral error.)

A panel of nine reviewers has rated a selection of the latest releases on a scale of 0 to 10, the latter being the highest. [illegible]

The critics are **Bill Collins** *(Film Textual)* **Barbara Creed** *(The Age)* **Sandra Hall** *(The Bulletin)* **Paul Harris** *(The Green Guide, The Age)* **Stan James** *(The Adelaide Review)* **Adrian Martin** *(The Age, The Week in Film, Radio National)* **Tom Ryan** *(The Sunday Age)* **David Stratton** *(Variety, SBS)* and **Evan Williams** *(The Australian)*

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Feature Film Special Effects

Film: The Shadow
Director: Russel Mulcahy
Work: Multilayer Blue Screen
Composite and Colour Correction
Facility: The Digital Film Group at
The Post Group

Film Restoration

Film: Snow White & the Seven Dwarfs
Client: Walt Disney Pictures
Work: Dustbusting and Colour Correction
Facility: Cinesite Hollywood

Digital Cinematography

Film: No Escape
Director of Photography: Phil Meheux, BSC
Work: Selective Tone Scale Enhancement
Facility: Cinesite Europe

Cinema Commercials

Client: C&A
Director: Roman Kohr
Work: Tone Scale and Colour Adjustment
Facility: ARRI Digital Film

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